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*scenery*

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*slides*

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# THE DRAMATIC MIRROR

By LOUIS R. REID

## "THE PURPLE MASK"

Sprightly Cloak and Pistol  
Melodrama of Napoleon Era

Melodrama in Five Acts, by Matheson Lange, from the French of Paul Armont and Jean Manoussi. Produced by Lee Shubert, at the Booth Theater, Jan. 5.

The Duc de Chateaubriand... Burr Caruth  
Armand... Leo Dietrichstein  
Baron de Vivonne... L'Estrange Millman  
Marquis de Clamorgan... Stephen Wright  
Abbe Brocard... Walter Howe  
Fouche... Eric Maxon  
Brisquet... Brandon Tynan  
Capt. Lavernais... Orlando Baly  
Lieutenant Roche... Earle Mitchell  
Laurette... Lily Cahill  
Valentine... Ann MacDonald  
Mme. Anais... Margaret Sutherland  
Sabine... Boots Wooster

"What's a good show in town?" asked the stranger in town of the discriminating hotel clerk.

"There are plenty of good shows," replied the d. h. c., "but I can recommend especially 'The Purple Mask.' *Leo Dietrichstein* is the star. He usually provides good entertainment. I was there the opening night and it kept me amused, besides giving me an old-time thrill, the thrill that I used to get when reading Victor Hugo and Conan Doyle on the same rainy day.

"It is a play of the period when Napoleon was trying to establish republican ideas in France. It is full of plots and picturesque people. There is a daring royalist, known as the Chevalier of the Purple Mask, who has a special talent for kidnapping government officials and holding them for ransom, and there is a detective named Brisquet, who is as intelligent as Sherlock Holmes and a whole lot trickier. You see a continuous battle of wits between these two. But your sympathies are, as usual, with the desperado, who is clever enough to outwit the police, even though the police in this case happen to be very skillful in disguise and pursuit.

"The play gives you a strange sympathy for the trials and tribulations of royalty. And you will wonder why Napoleon surrounded himself with old and decrepit officials unless it was, perhaps, that he disliked ambitious youth. But all the time you will be entertained and be keyed up by the suspense of watching the Chevalier elude Brisquet. You will—

"Don't tell me any more about the plot," said the stranger. "I really want to enjoy it."

"Don't fear. I wouldn't divulge it for even a pass to 'Aphrodite.'"

"I suppose the acting is good?"

"Yes, indeed," replied the d. h. c. "*Dietrichstein* is finely romantic, but never too seriously so. He has a good time all the way through and he has the sense to know it. And *Brandon Tynan* is excellent as *Brisquet*. There is lots of dash and color in his performance and he does a bit of character work that literally has everybody guessing. *Lily Cahill* appears as a distressed heroine. *Orlando Daly* is a swanking French soldier and *Boots Wooster* makes a cunning youngster."

## "SMILIN' THROUGH"

Fantasy in Which Spirits Play  
an Influential Part

Play in a Prologue and Three Acts, by Allan Langdon Martin. Produced by the Selwyns at the Broadhurst Theater, Dec. 30.

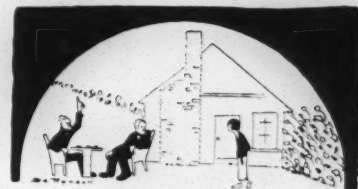
The Mother of the Boy... *Lalve Brownell*  
The Mother of the Girl... *Elaine Inescort*  
John Carteret... *Henry Stephenson*

## A Good Time Was Had By All At "The Purple Mask"—Jane Cowl a Gorgeous Ghost in "Smilin' Through"—"Light of the World" Dramatizes Oberammergau

Dr. Owen Harding... *Ethelbert D. Hales*  
Ellen... *Charlotte Granville*  
Kathleen Dunganon... *Jane Cowl*  
Willie Ainley... *Philip Tonge*  
Kenneth Wayne... *Orme Caldara*  
Mary Clare... *Elaine Inescort*  
Jeremiah Wayne... *Orme Caldara*  
Moonyeen Clare... *Jane Cowl*  
Scenery by Joseph Urban. Gowns by Bendel. Staged by Priestly Morrison.

The stage shows commendable enterprise. It is endeavoring to keep pace with the lecturers upon the spirit world and that is not an easy matter these days. So far the race is even. What *Maurice Maeterlinck* and *Sir Oliver Lodge* are discussing at Carnegie Hall, *Anthony Paul Kelly* and *Allan Langdon Martin* are attempting to express through the medium of drama. And the message in each case imparts the information that all is well on the other side of the Jordan.

Particularly is this the case in "Smilin' Through." *Jane Cowl* is a radiant ghost. She is more than that. She is positively gorgeous. And her smile simply does get across almost as convincingly as *Peter Grimm's*, marking out the course of true love, the failure to obtain which in her own time sent her to spirit-land.



The production of this play reflects credit on the Selwyns. It suggests that they are trying to get away from the stereotyped drama. While "Smilin' Through" employs many familiar characters and situations, it has nevertheless a compelling and distinctly novel theme. *Mr. Martin*, enjoying the refuge of perspective which *Ottawa* affords, may well be encouraged to greater work on Broadway.

*Miss Cowl* is ever so Irish in her new play—a Kathleen of today, a Moonyeen of fifty years ago. She is characteristically distressed as both characters but she smiles through her tears. When, as

Moonyeen, her disappointed lover shoots her accidentally instead of her betrothed, she maintains from the spirit world a sympathetic eye upon the love of her niece, Kathleen. And Kathleen needs it as her sweetheart is the son of the impulsive assassin of fifty years before, and her guardian had sworn eternal vengeance upon him and his kin.

The mood of the story is occasionally marred by theatricalism but there are moments of lovely fantasy which are written with power and feeling and acted with intelligence and subtlety. *Orme Caldara* is unusually convincing as the young lover. *Henry Stephenson* and *Ethelbert Hales* appear in the double roles of old and young men. They are effective in each.

## "THE LIGHT OF THE WORLD"

Symbolical Drama of the  
Oberammergau Players

Drama in Three Acts, by Pierre Saisson. Incidental music by William Frederic Peters. Staged by Robert Milton. Produced by Comstock and Gest, at the Lyric Theater, Jan. 6.

Mary Rendel... *Percy Haskell*  
Nathan... *Fuller Melish*  
Ruth LeDoux... *Jane Cooper*  
Bert Adams... *Wright Kramer*  
Jan VanVeen... *Fred Voding*  
Arthur Brooks... *Leslie Palmer*  
Anton Rendel... *Pedro de Cordoba*  
Simon Brock... *Ralph Kellard*  
Jonas Kurz... *B. Wallis Clark*  
Agnes... *Helen Chandler*  
Timothy... *Charles Crumpton*  
Pastor Saunders... *Arnold Lucy*  
Martin Gast... *Ernest A. Elton*  
James Mayre... *Burke Clarke*  
Paul Mayre... *Gerald Rogers*  
Margot Haser... *Alba de Anchoriz*  
Marna Lynd... *Clara Joel*

There is much that is impressive in "The Light of the World." Even a sophisticated Broadway first-night audience will have to admit it. At least the reactions of that audience indicated that it had been deeply moved. This reviewer cannot restrain the wish, however, that the producers of this symbolically religious drama had not given so much thought to Broadway in the presentation. A Hokum—as familiar as it is obtrusive—found its way into the play and the effect was a distinct mar to the spirit of the drama. Painstaking care has

been expended upon the production in lighting, in the employment of numerous attractive incidentals such as choir singers and specially written music, but the cast in several instances has not been wisely selected.

Yet, withal, "The Light of the World" grips you with the power of its perennial message. Slow-moving and conventional as it is at intervals, there are passages of dramatic intensity and spiritual significance which make it as a whole an appealing play.

The author has woven a tale of the influence of Christian unselfishness upon the lives of the simple people of Oberammergau who are busy with their preparations of the Passion Play. Into the home of *Anton Rendel*, selected to play the Christ, comes a young *Magdalene* with her child born out of wedlock. *Anton* takes her in only to meet the scorn and abuse of the villagers. His tolerance and generosity triumph in the end when her betrayer confesses to his townspeople and the people of the village signify their deep contrition at their behavior.

*Pedro de Cordoba* read the lines of *Anton* reverently and with no trace of heavy solemnity. *Clara Joel* was unequal to the role of the unhappy *Magdalene*, though she had some effective scenes. *Ralph Kellard* was never convincing as her betrayer and *Percy Haskell* as the mother was hopelessly conventional. *Wallis Clark* gave a capital study of a villager. *Fuller Melish* was excellent as a persecuted Jew. *Arnold Lucy* gave an interesting sketch of the pastor. *Jane Cooper* acted with sincerity the part of a bride and *Helen Chandler* was a winsome little girl.

## "MIDNIGHT WHIRL"

A Gorgeous Parade of Girls  
on Century Roof

The wave of prohibition seemingly has no effect upon those walls within which midnight entertainments hold forth. The same zest, the same buoyancy and sparkle that have always characterized the Century roof shows is evident in the new magnet for the sleepless. Perhaps, it is because here and there amid the tables one notes the cheering cup, flamboyantly caressed by its possessor, who has had the foresight to bring it with him. Thus is illusion carefully nourished.

One, however, does not need simulated illusion to enjoy the new show. A gorgeous parade of girls holds one's interest and the parade is almost continuous. Of course, there are intervals when *Bessie McCoy Davis* is living *Burke's* "Limehouse Nights" after the fashion of a Chinese dancer, when the graceful *Rath Brothers* are exhibiting their athletic prowess to soft Hawaiian strains, when *Bernard Granville* and *Kathryn Hatfield* are confidently performing an eccentric dance, when *Bennett and Richards* are reflecting amusing grotesqueries of the negro.

But mainly you see girls, youthfully lovely as *Annette Bade* or attractively self-assertive as *May Leslie*. Moments of genuine boredom enter only with the activities of *James Watts*.

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## THE SHOW NEWS WEEKLY

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Louis R. Reid, Editor

## ANTI-SPECULATION ORDINANCE DECLARED UNCONSTITUTIONAL

Judge Rosalsky Decided in Favor of Defendants  
in Test Case—Decision to Be Appealed

IN dismissing convictions by magistrates of Leo Newman and Louis Cohen, ticket speculators, on charges of violating the new city ordinance regulating the sale of theater tickets. Judge Otto A. Rosalsky, in General Sessions, Monday declared the entire ordinance unconstitutional on the ground of its interference with a business not a public enterprise.

Newman and Cohen were arrested several months ago when they refused to obtain licenses at a cost of \$250 each to carry on ticket speculating agencies, as provided by the new ordinance, which was passed by the Board of Aldermen and signed by Mayor Hylan in December, 1918.

On their conviction in the Magistrates' Courts they were paroled in the custody of their counsel, pending the decision on appeals which they immediately filed in General Sessions.

In defence of his clients Louis Marshall, at a hearing on the appeals, declared to Judge Rosalsky the new ordinance was unconstitutional because, in preventing the sale of theater tickets for more than fifty cents of its face value, plus a war tax, the action of the Board was con-

trary to the constitution.

The refusal of Newman and Cohen to pay a license fee was announced at the time to be leading up to a test case. Had Judge Rosalsky upheld the decisions of the magistrates in each case Newman and Cohen, under the ordinance, would be liable to a maximum fine of \$500 and imprisonment for one year.

Immediately after Judge Rosalsky made known his decision Edwin P. Kilroe, Assistant District Attorney, who drew up the ordinance, had a conference with Edward Swann, District Attorney, and it was announced that the decision would be appealed in the Appellate Division of the Supreme Court, and, if it is upheld there, will be carried to the Court of Appeals of the State.

Mr. Kilroe declared the action of Judge Rosalsky will have no effect on a preceding ordinance which prohibits the sale of theater tickets in public streets. He said that while no further attempt will be made to interfere with ticket speculators charging any price they desire for theater tickets, the police will be instructed to arrest sidewalk speculators.

### Cohan Personally Directing

George M. Cohan, who has planned a series of new productions under his own management, is personally directing the rehearsals of the initial Cohan production, "The Celebrated Chums" which is a dramatized version of Patterson Gibbs' story, "Madeline and the Movies." Cohan's first work got under way this week with George M. personally selecting the cast last week. This show is expected to land at the Cohan Theater where Elsie Janis and Her Gang are now.

### Gets "The Proper Spirit"

Mrs. Henry B. Harris has secured "The Proper Spirit," another play by Willard Robertson and Kilbourn Gordon, authors of "When a Man's a Man," which she will present in New York as soon as she is able to secure a theater.

"The Proper Spirit," which is a comedy, is scheduled by Mrs. Harris for presentation in New York early next season.

### Orr's Productions Very Successful

Harvey S. Orr, whose name hasn't appeared in print as often as some of his more influential confreres, is getting there just the same. Of his numerous productions touring the country, not a single one has had a losing day since August. Two of the more prominent shows in which Mr. Orr is interested are "Come Along Mary," and "Million Dollar Dolls in Paris."

### Musical Show Gets Route

Henry I. Marshall's farce, with music, "Live, Laugh and Love," which was tried out successfully through the South, has now been given a regular route. The show will go out in January. Mr. Marshall is writing several new musical pieces.

### Cast of "Passion Flower"

The cast selected for the support of Nance O'Neil in Benevento's powerful Spanish drama, "La Malquerida," which is to be produced at the Greenwich Village Theater Tuesday evening, Jan. 13, under the new name of "The Passion Flower," will include Charles Waldron, Charles Fisher, Harold Hartsell, Bruce Mantell, Ridler Davis, Joseph McCauley, Charles Angelo, Mrs. Charles G. Craig, Pauline Moore, Gertrude Gustin, Helen Rapport, Alva de Anchovie, Aldeah Wise and Clara Bracy.

### Craig's New Play

John Craig will present in Boston "The Outrageous Mrs. Palmer," by Harry Gribble, a graduate of Oxford University, who served his theatrical apprenticeship in the Liverpool Repertoire Company. The premiere will take place at the Arlington Theater, Boston, formerly known as the Castle Square, on Feb. 2. Charlotte Ives and Eugenie Blair are the first to be engaged for the cast.

### Gillette in Chicago

William Gillette in "Dear Brutus" is scheduled to open an engagement in Chicago at the Illinois Theater, Jan. 19. This booking means that the George White show, "Scandals of 1919," will have to move to another Chicago house.

### Max Figman Returning

Max Figman and his wife, Lolita Robertson, are on their way here from Australia. They have been in Australia for more than a year.

"Frivolities of 1920" Has Many New Members in its Cast. Equity and Producing Managers Agree Over Trunk Labels. Wide Campaign Begun for Sanitary Dressing Rooms. Theaters to Make Prohibition Eve, Jan. 16, a Big Event. Anthony P. Kelly May Produce "Phantom Legion" in London.

## FAR EAST SUCCESS

Banvard American Musical  
Comedy Ends Its Eighth  
Month

The Banvard American Musical Comedy Company has just finished its eighth month in the far east. The company opened in Yokohama, Japan, upon March 4th last, and have already established themselves as big favorites in the Orient. The Banvard Company have made complete tours of Japan, China, Manchuria, Eastern Siberia, The Philippines, the Malay States, Siam, Java, Ceylon, Burma, India, South Africa and Egypt, and after completing their engagements will be the first American theatrical organization to circle the globe.

The company consists of twenty-two members under the sole direction of W. R. Banvard, and managed by Richard Wilbur. It includes Willis G. West, comedian and stage director, Pearl Jardinere, Myrtle Dingwall, W. Horley, Roy Haig, Ruby Franklin, Hazel Boyd, Howard Evans, Arthur Cody and Peter Heaton (Musical Director), Madam Keeler, designer of wardrobe, and a chorus of ten.

### Drew in "The Cat Bird"

Arthur Hopkins has placed in rehearsal John Drew's new play, "The Cat-Bird," a comedy, by Rupert Hughes. The settings have been designed by Lee Simonson. The first performance will be given in Atlantic City on January 12.

### Welch with Selwyn

Jack M. Welch, for many years on the staff of Cohan & Harris, is now with Selwyn & Co., having taken the place of Miss Affie McViker, who resigned her position as booking representative.

## HENRY JEWETT NOW PLANS CHAIN REPERTORY COMPANIES

Success of Boston Theater Players Inspires  
Director to Establish Circuit

IF the present plans of Henry Jewett, the present director of the Henry Jewett Players, playing permanent repertoire at the Copley Theater, Boston; become a reality a circuit of theaters offering the Henry Jewett plan will be in operation ere another year has passed into history. In fact, Mr. Jewett recently told a MIRROR representative that he was firmly convinced that such a company operating in New York, Chicago, Pittsburgh, Philadelphia, and other big cities on the same plan as that now so effectively in vogue in Boston would prove successful.

When Mr. Jewett launched the Boston company, with the Copley Amusement Company the lessee of the Copley Theater (M. Douglas Flattery, owner), and an entire English company was offered in straight repertory theater ideas with the Boston people showing enthusiastic encouragement at the start. So Mr. Jewett continued to give the Copley

## AHEAD & BACK

Walter Messenger is in San Francisco having charge of "Up in Mabel's Room," now playing at the Curran. Messenger is a San Francisco boy.

George Henschel is handling the advance for "The Unknown Purple" and last week in Boston met some old friends.

George Kingsbury is managing "Three Wise Fools" while Wallace Munro is the man ahead.

Sidney Ellis is managing the Morrison & Stewart show, "Betty Be Good," although Lehigh Morrison has been with the show in Boston for the past week.

John Dunn is ahead of the "John Ferguson" show while Danny Shea is ahead of the show.

Helen Hoyle is looking after the publicity for the "Betty Be Good" show.

### Timberg's New Piece

Herman Timberg, late of vaudeville and formerly at the Winter Garden, will produce a musical comedy which he is calling "Tick-Tack-Toe," in Stamford tonight. Prominent in the cast are Flo Lewis, Hattie Darly, Pearl Eaton, Helen Birmingham, Jay Gould and George Mayo. Mr. Timberg, who is staging the piece, will be the featured member of the cast.

### Newspaper Man Got Job

T. Cecil Leonard, a former Chicago newspaper man and at one time on the staff of the Herald-Examiner, is in the Windy City handling the publicity for "Welcome Stranger" at Cohan's Grand Theater there. This is the new Aaron Hoffman show that Sam H. Harris (by himself) is producing.

Theater patrons a fine list of shows which included many new pieces whereby Mr. Jewett gave the authors a chance to develop play writing ability that might otherwise be buried.

The theater as conducted by Mr. Jewett as well as the company spells class with a capital C.

Mr. Jewett told the MIRROR representative that he was going to put forth every effort to make the Jewett plan of "model repertoire" extend to other cities, and, if necessary, alternate the companies.

The other week Mr. Jewett, who devotes his entire time to directing the shows, although he acted in one show recently through the illness of one of his principal players, produced a new show for Boston, entitled "Miss Robinson," a comedy by Elizabeth Baker. Among new shows that he also had listed was "The Big Drum," by Sir Arthur Pinero, new for America, but which had been played in England. Among the players in the Jewett Company are: May Ediss, Cameron Matthews, Viola Roach, E. E. Clive, Percy Carne Waram, Jessamine Newcombe, H. Conway Wingfield, Nicholas Joy, Nancye Stewart, Mary Hamilton and Marion Trabue.

## WORRIED OVER AMBROSE SMALL New York Theater Men Alarmed Over Reports of Missing Showman

WHILE road conditions just now are the daily subject of comment in the local theatrical offices the talk this week switched to the report that Ambrose J. Small, the wealthy theatrical man of Canada, who recently acquired \$1,000,000 through a big theater deal in the northwest, had mysteriously disappeared after receiving the money. All sorts of conjectures were heard, with the latest being that bandits had probably lured Small to a lonely place and had killed him in the hope of getting his money.

Small disappeared December 2 and all efforts to find any trace of him since that day have been to no avail. Just prior to his disappearance Small, who had received the big check for his interest in the Trans-Canada Theaters, had deposited

the same in his bank in Quebec.

E. W. M. Flock, Small's personal solicitor, is quoted in dispatches from London, Ont., that it is his belief that footpads set upon Small, knowing of his recent wealth, and while perhaps not intending to murder him had attacked him too severely and that death resulted with the murderers then secreting the body somewhere in the ravines near Toronto.

Small is well known among the legitimate producing men and several, who saw A. J. before and after his sale, said Small appeared to be in splendid health and well pleased with his recent theater sale.

Meanwhile his friends here have not given up hope that Small is safe and sound somewhere but probably "held for ransom."

## "THE ACQUITTAL" Delectable Melodrama Dashes Into Our Midst

Play in Three Acts, by Rita Weiman. Produced by Cohan and Harris at the Cohan and Harris Theater, Jan. 5.

Nellie ..... Barbara Milton  
Madeline Winthrop ..... Chrystal Herne  
Dr. Hammond ..... William Walcott  
Edith Craig ..... Ann Mason  
Joe Conway ..... William Harrigan  
Kenneth Winthrop ..... Edward H. Robins  
Robert Armstrong ..... Morgan Wallace  
Staged by Sam Forrest.

There was once a gentleman named Horatio Alger, who wrote some fifty or sixty novels known by such titles as "Poor but Proud" and "Tony the Bootblack." He was sometimes scornfully vengeful the office boy's delight, but all of us treasured him as the beacon light of literature when we were of office boy age.

"The Acquittal" was not written by Mr. Alger of venerable memory, but it might well have been for its unalloyed interest. Rita Weiman is credited with the authorship and if one were astute one might detect the fine Italian hand of Mr. Harris' late business associate, Mr. Cohan.

Honest Joe Conway, so runs the tale, comes all the way from the Pacific Coast to report a murder trial, for his benefactor has been murdered and he scents a miscarriage of justice. When the expected miscarriage occurs, Joe goes to the house of the former suspect and sticks his ears at keyholes until he learns the truth. The accused man is guilty, and his wronged wife knows it. Now Joe knows it too, and if it were not for the sake of the beautiful wife whom of course Joe loves, he would spill the entire mess of beans upon the front page of his paper. But instead, being a virtuous and honorable young man, he accepts a million dollars to keep quiet.

Here we must protest. Alger would never have done that. And Alger, too, would probably have brought the criminal to justice for our delectation instead of suggesting suicide at a safe distance after the final curtain. But Alger is Alger.

William Harrigan gives a delightful portrayal of the brave hero. He plays with a minimum of effort and gets every point across, and at the same time warms the very cockles of your heart with his unmistakable nobility. Chrystal Herne is every

inch the Lady Gwladys Montmorency. Of course that isn't the name Miss Weiman has given her, but it is her name and has been for years. Who but Lady Gwladys could remark to her brutal husband "It's all over between us!" And who but Lord Roderick Montmorency, the aforementioned b. h., would reply "After all, you know, you are my wife!"? Miss Herne plays most becomingly the tortured heroine, and looks very lovely in her drooping negligee. Edward H. Robins is hideously villainous and unrepentant as Lord Roderick, and Barbara Milton does nice work as virtuous Nellie Conway, the hero's helpful sister.

"The Acquittal" is gorgeously entertaining, and it will be in our midst as long as there are grown up office boys to enjoy it. It really is too bad, though, about that million dollars hush money. Alger would have done it more neatly. MARTIN.

## WOODS BUYS BROADWAY SITE Purchases Uptown Lot To Build New Theater

The purchase of a new site on upper Broadway at the Southwest corner of Broadway and 134th street by Al. H. Woods, the theatrical manager and producer, probably means that Woods may build another new house on Washington Heights.

The C. & L. Lunch Company, Chinis & Levine, owns the property which fronts 150 feet on 135th street. The site has been held at \$150,000 by the sellers who bought it recently from the Hammerschlag Estate.

Mr. Woods has been out of the city attending to some new productions that are scheduled to reach New York soon.

## Venita Fitzhugh Killed

Venita Fitzhugh was killed Jan. 1, while returning with two men from a New Year's celebration to the home of friends in Philadelphia. The motor car in which they were riding skidded and ran into the railing of a bridge. Miss Fitzhugh was sent over the wind-shield, falling sixty feet to the ground.

## Fidelity Leases Building

The Actors' Fidelity League has signed a long term lease of the four-story and basement building at 122 West 43rd Street, which they have occupied tentatively as their headquarters since last August.

## Replaces Aguglia

John Cort has engaged Laura Walker to replace Mme. Mimi Aguglia as star in "The Whirlwind" at the Standard Theater. The Italian actress has been withdrawn because of illness. Miss Walker supported Louis Mann in "The Bubble" and was last seen in New York in "Those Who Walk in Darkness."

## ACTORS' EQUITY

Members of the A. E. A. Are Most Earnestly Urged to Immediately



Send Reliable Addresses to the Office of the Association

The Council has decided not to raise the initiation fee just at present, therefore it will continue to be \$5, plus, of course, the semi-annual dues of \$5.

Wait until you see the Assembly Room in our new quarters! Though still in an unfinished state, part of the flooring being up, the plaster broken on the walls and ceiling, and the builder's litter piled everywhere, yet the wonderful possibilities of the room are apparent.

At our last meeting thirty-seven new members were elected and one reinstated.

We regret deeply to report the death of Pauline Hall, a most enthusiastic member of the A. E. A. Her illness was contracted at the ball, for the success of which she had been working very hard. A few hours before that event she called at the office, looking ten years younger than her age, in order to do a service for some one.

Our strike has had a far-reaching effect. We learn that the authors and managers have now agreed on a standard minimum contract. Though just as necessary a year ago, no one cared to propose it.

The theatrical moving picture field in California seems to demand special consideration, and therefore the Council has decided to send the executive secretary, Frank Gillmore, out there for a week or two in order that he can make a report. Colonel Earl Boothe and Mr. Dullzell will be in charge of the office during Mr. Gillmore's absence. En route he will stop over in Chicago to investigate certain matters which should be adjusted without delay.

Lennox Pawle, now playing in "Monsieur Beaucaire" at the New Amsterdam, has been appointed by the Council of the Actors' Association of England as its special representative in America. Mr. Pawle attended one of our weekly meetings and referred with deep feeling to the death of his chief, Sydney Valentine.

In our new office we intend to inaugurate the Rand index cards and system of filing. A thorough investigation was made before deciding.

Though we invite our members to consult with us at all times on all questions which arise out of their professional engagements, they must not expect that we will back them up in anything which is not justified.

## Elsie Ferguson in Bennett Play

Elsie Ferguson's reappearance on the dramatic stage as a Charles Frohman star will be made shortly in "Sacred and Profane Love," Arnold Bennett's play. Miss Ferguson's appearance in this piece is made possible by David Belasco, who owns the rights to it for America.

## Theda Bara on Stage

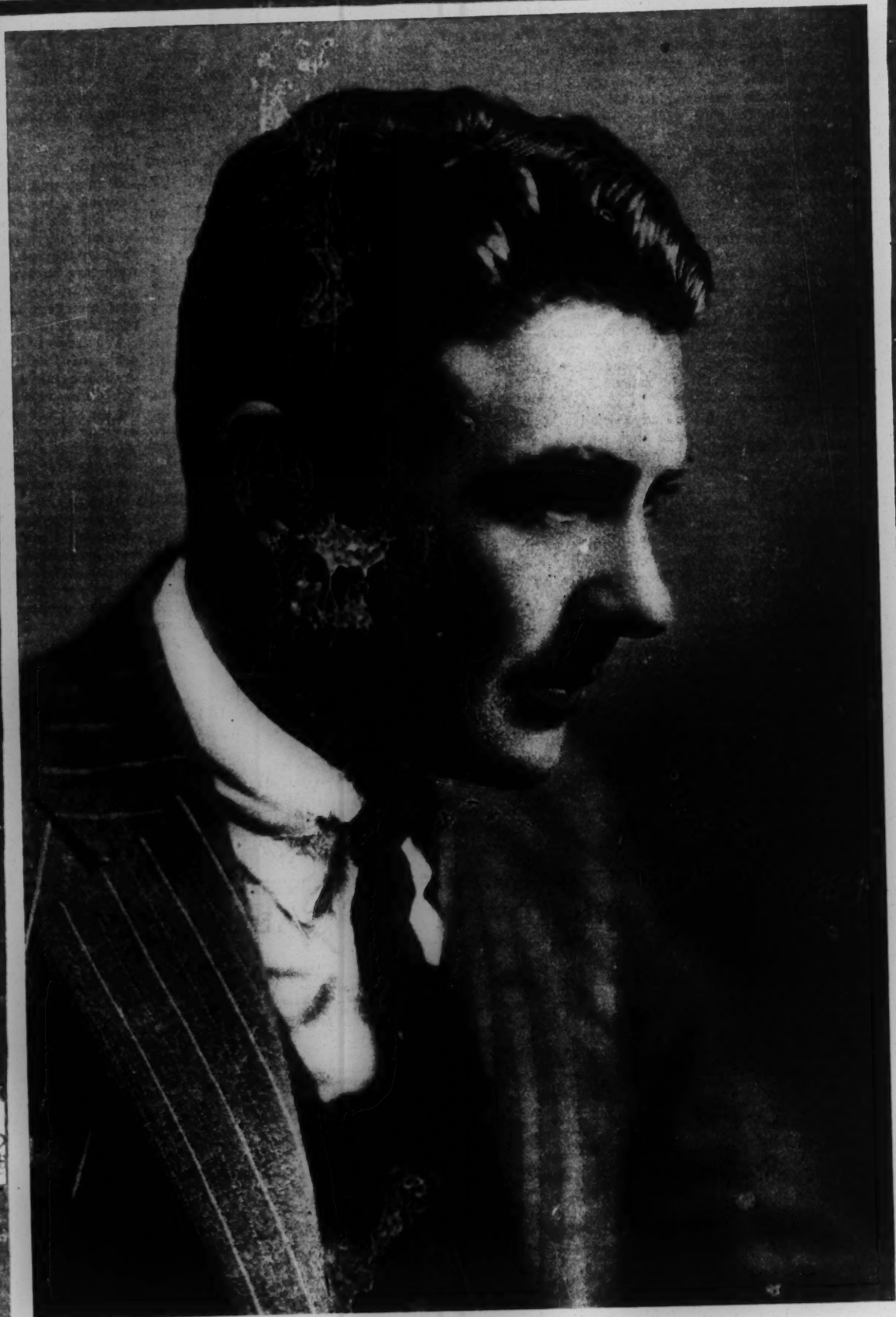
Theda Bara has been engaged by A. H. Woods to appear shortly in a new play entitled "The Lost Soul." It is a melodrama, written by George V. Hobart and John Willard. Miss Bara has not appeared on the stage since she became prominent as a motion picture star.

## THE BROADWAY TIME TABLE \*

FOR WEEK ENDING JANUARY 10

Theater	Play	What It Is	No. of Times
Astor	East is West	Peg Under the Willow Tree	450
Belasco	The Son-Daughter	Pell Street dramatized	63
Bijou	His Honor, Abe Potash	Famous figure in politics	107
Booth	The Purple Mask	Reviewed in this issue	8
Broadhurst	Smilin' Through	Reviewed in this issue	15
Casino	The Little Whopper	A little lie set to music	107
Central	Always You	Reviewed in this issue	8
Century	Aphrodite	Gorgeous pageant	50
Geo. M. Cohan	Elsie Janis and Her Gang	A bomb-proof revue	50
Cohan and Harris	The Acquittal	Reviewed in this issue	8
Comedy	My Lady Friends	Sparkling farce	48
Cort	Abraham Lincoln	Inspired and inspiring	34
Criterion	One Night in Rome	Laurette Taylor as a palmist	49
Eltinge	The Girl in the Limousine	Beddier than ever	115
Empire	Declasse	Brilliant play and playing	115
48th Street	The Storm	Fires of love and forests	119
44th Street	Frivolities of 1920	To be reviewed	4
Fulton	Linger Longer Letty	Miss Greenwood strikes quarter to six	62
Gaiety	Lightnin'	Triumph for Bacon	578
Garrick	Rise of Silas Lapham	Dramatization of novel	47
Globe	Apple Blossoms	Kreisler and Jacobi music	113
Harris	Wedding Bells	Peals of laughter	71
Hippodrome	Happy Days	Panorama with a thrill	225
Hudson	Clarence	Typical Tarkington	134
Knickerbocker	Angel Face	Ordinary musical comedy	26
Liberty	Caesar's Wife	Diplomacy and love in Cairo	128
Longacre	Adam and Eva	Well acted light comedy	132
Lyceum	The Gold Diggers	Chicken a la Hopwood	132
Maxine Elliott's	No More Blondes	To be reviewed	000
Miller's	The Famous Mrs. Fair	Reconstruction work at home	25
Morocco	Civilian Clothes	Comedy of the returned hero	141
New Amsterdam	Monsieur Beaucaire	Charming romantic opera	38
Nora Bayes	Greenwich Village Follies	Varied revue	210
Parisien	Repertory	French company	63
Playhouse	For the Defense	Author of "On Trial" sums up	29
Plymouth	The Jest	Triumph for all concerned	215
Princess	Nightie Night	Farce without a bed	146
Punch and Judy	Miss Millions	Familiar musical comedy	41
Republic	The Sign on the Door	Murder at 10 P. M.	29
Selwyn	Buddies	Quaint soldier comedy	91
Shubert	Magic Melody	Romantic operetta	73
Standard	The Whirlwind	Rah, rah, rah. Chihuahua	24
39th Street	Scandal	Was a sensation in Chicago	143
Vanderbilt	Irene	Unusually good musical comedy	37
Winter Garden	Passing Show	Zippy Winter Garden revue	104

\* This Mirror Feature is imitated by other Amusement papers.



**TOM MOORE**

*The Popular Star of Goldwyn Pictures*



**IRENE CASTLE**

*Now Featured in Pictures on  
the Paramount-Artcraft Program*

# Maybelle

Is no longer at 145 N. Clark St.  
Chicago

But will announce the

## OPENING OF HER NEW MODISTE STUDIO

Next Week

Watch for Announcement

## Nuxated Iron Will Increase Strength of Delicate People In Two Weeks Time

In many instances says City Physician persons have suffered for years without knowing what made them feel tired, listless and run-down when their real trouble was lack of iron in the blood—how to tell.

If you were to make an actual blood test on all people who are ill you would probably be greatly astonished at the exceedingly large number who lack iron and who are ill for no other reason than the lack of iron. The moment iron is supplied a multitude of dangerous symptoms disappear. Without iron the blood at once loses the power to change food into living tissue and therefore nothing you eat does you good; you don't get the strength out of it. Your food merely passes through your system like corn through a mill with the rollers so wide apart that the mill can't grind. As a result of this continuous blood and nerve starvation, people become generally weakened, nervous and all run down and frequently develop all sorts of conditions. One is too thin; another is burdened with unhealthy fat; some are so weak they can hardly walk; some think they have dyspepsia, kidney or liver trouble; some can't sleep at night, others are sleepy and tired all day; some fussy and irritable; some skinny and bloodless, but all lack physical power and endurance. In such cases, it is worse than foolishness to take stimulating medicines or narcotic drugs, which only whip up your flagging vital powers for the moment, maybe at

the expense of your life later on. No matter what any one tells you, if you are not strong and well you owe it to yourself to make the following test: See how long you can work or how far you can walk without becoming tired. Next take two five-grain tablets of ordinary Nuxated Iron three times per day after meals for two weeks. Then test your strength again and see for yourself how much you have gained. You can talk as you please about all the wonders wrought by new remedies, but when you come down to hard facts there is nothing like good old iron to put color in your cheeks and good sound, healthy flesh on your bones. It is also a great nerve and stomach strengthener and one of the best blood builders in the world. The only trouble was that the old forms of inorganic iron like tincture of iron, iron acetate, etc., often ruined people's teeth, upset their stomachs and were not assimilated and for these reasons they frequently did more harm than good. But with the discovery of the newer forms of organic iron all this has been overcome. Nuxated Iron, for example, is pleasant to take, does not injure the teeth and is almost immediately beneficial.

**Manufacturers' Note:** Nuxated Iron which is recommended above is not a secret remedy but one which is well known to druggists everywhere. Unlike the older inorganic iron products it is easily assimilated, and does not injure the teeth, make them black, nor upset the stomach. The manufacturers guarantee successful and entirely satisfactory results to every purchaser or they will refund your money. It is dispensed in this city by all good druggists.

## SEE ALL THE SHOWS

AND REPORT THEM  
FOR THE MIRROR

DO YOU WANT TO?

THEN WRITE:

DRAMATIC MIRROR, 1639 BROADWAY  
Capital Theatre Bldg. NEW YORK



## NO MAN'S LAND

By Mile Rialto

"SMILIN' through," brings with it besides the smiles of its title, tears and much pathos. And as Jane Cowl plays the heroine of to-day's episode and also the lovely "Moonyeer" of fifty years ago, it is easy to understand that both the smiles and tears are mighty well taken care of. Miss Cowl has long been acknowledged the most eloquent of weeping heroines, but now we have an excellent opportunity to witness her charming smiles, a la Irish colleen.

And if Miss Cowl, who plays with her usual skill and charm, ever looked more beautiful, we cannot remember just when that occasion was. Perhaps some of the credit for her lovely appearance belongs to the selection of

### Bendel Gowns

worn by Miss Cowl. They are all very stunning. When first seen, Miss Cowl wore a very smart little sport outfit, of gray baronette satin, with which a bright red jacket was used to lend color.

In the final act a bisque georgette, draped over a dull orchid under tunic, looked very graceful and becoming. With this frock Miss Cowl wore a transparent hat, which was trimmed with Alice blue ribbons. And Alice blue was the color chosen for a full cape-coat which was later used as a wrap to be worn with the bisque colored gown. But, although the frocks of today were all very pretty, it was the

### Bridal Costume

of fifty years ago in which Miss Cowl looked her loveliest. This was of white lace and satin, made in the hoop-skirted fashion of our grandmother's days. And the old-fashioned bride's bouquet and veil and wreath, lent a charm that will be long remembered. Being called upon to play a spirit from the "other world," gave occasion for a very lovely gown, fashioned along hoop-skirted models of many years ago. A silver cloth, glistening like a

### Thousand Moonbeams

was the material used and with a tiny hat in which snuggled two pink roses, Miss Cowl made a most beautiful vision. Other members of Miss Cowl's company were charmingly costumed, too. In particular, there was Elaine Inescourt, who, as Moonyeer's sister and bridesmaid, looked very fetching in pale pink and black velvet.

### May Thompson Dances

as gracefully and appealingly this season as she has always done. But why, we wonder, was she called upon to display her talents in the final act only? For Miss Thompson adds to an evening's pleasure and is more than good to gaze upon. In "Angel Face," her one gown, a very lovely thing from the Schneider-Anderson shop, is of white, trimmed with pearls and sequins and is made very youthfully, while the braid of dark hair Miss Thompson always wears a hanging down her back tends to accentuate her youthfulness. But then "Angel Face" is

### Brimful of Youth

and beauty. A newcomer, Marguerite Zender is seen in the title role, and plays and sings very nicely. She has a demure little manner, and possesses a decidedly appealing personality. A sort of poke bonnet, worn in the first act with a sport coat of baronet satin and a chiffon skirt, was very becoming and made her really possess the "Angel face" of the play's title. Later, Miss Zender looked very sweet and dainty in an evening gown a la Schneider-Anderson of pale pink, trimmed with ribbons of pastel shades.

Emilie Lea, in another important role, unfortunately lacked becoming costumes. All of her skirts, with the exception of a sport suit of

### White and Green

were of the lamp shade model, and were lacking in grace and taste.

Eda von Buelow, as the youthful mother of four daughters looked quite stunning in her sapphire blue evening gown. And it was sapphire blue velvet which again was chosen for a very stunning evening wrap.

One of her stage daughters, played very attractively by Mary Milburn, had a prominent

### Singing Role

as a youthful lovesick maiden. Many of the popular tunes were prettily sung by her. In addition to her role as a songstress, she was a much-costumed young lady, and wore many frocks—mostly designed for evening wear. But it was one of yellow chiffon, with a yellow picture hat, which became her most.

After seeing "Angel Face" safely won over to popular approval, a visit to the Century Grove proved an enjoyable after-the-play event. While the midnight performance does not possess any unusual features, a

### Poppy Land

number was decidedly artistic and pleasing and called forth enthusiastic comments from those who will not sleep o' nights. In this act, Helen Shipman, who figures largely throughout the performance, led a very young and very lovely chorus of midnight bells dressed—or perhaps mostly undressed—to represent that flower of color and romance.

A little beauty, brought from screenland, also has much to do in leading the chorus number. This little lady is none other than

### Annette Bade

returned to her proper place in the amusement world. Miss Bade is a decidedly pretty young Miss and shone brightly in several numbers, but particularly as Doughnut lady.

Then, for the most artistic performance we greeted Bessie McCoy Davis, in a typical Bessie McCoy dance for grace and understanding. This was called

### Lime House Nights

and, dressed as a "chink," Miss Davis gave us a realistic dance picture of one of Thomas Burke's most vivid nights in the Limehouse district of London.

**Hudson**

West 44th St. Evgs.  
8:20. Mats. Wed. and  
Sat. 2:20.

"The Best Light Comedy Which  
Has Been Written by an American."  
—N. Y. Tribune

Booth Tarkington's NEW  
COMEDY

**CLARENCE**

**Knickerbocker** 3'way and 38th St.  
Evgs. at 3:20  
Mats. Wed. & Sat. 2:20

George W. Lederer's production of  
VICTOR HERBERT'S  
BEST MUSICAL PLAY

**"ANGEL FACE"**

with a TREMENDOUS CAST OF  
YOUTH AND BEAUTY

**COHAN & HARRIS**

W. 42d Street. Evenings at 8:15  
Mat. Wed. and Sat. at 2:15

**COHAN & HARRIS Present  
"THE ACQUITTAL"**

A New Play by  
RITA WEIMAN

**LYCEUM**

West 45th St. Evgs.  
8:20. Mats. Thurs.  
& Sat. at 2:20

David Belasco Presents

**INA CLAIRE****In "Gold Diggers"**

By Avery Hopwood

**EMPIRE**

B'way & 40th St.  
Evgs. 8:30. Mats.  
Wed. & Sat. 2:30

Charles Frohman Presents

**ETHEL BARRYMORE**

in Zoe Akins' Play

**DECLASSEE****REPUBLIC**

W. 42nd Street. Evenings at 8:30  
Mat. Wed. and Sat. at 2:30

A. H. WOODS Presents

**"THE SIGN  
ON THE DOOR"****Gaiety**

B'way & 46th St.  
Evgs. 8:30. Mats.  
Wed. & Sat. 2:30

John L. Golden Presents

**FRANK BACON  
in "Lightnin'"**

DONALD PEGGY ROLAND  
BRIAN WOOD YOUNG  
IN

**BUDDIES**

A Comedy with Music of Quaint Brittany

**SELWYN THEATRE**

West 42nd St. Tel. Bryant 47  
Evgs. 8:20 Mats. Wed. & Sat. 2:20

**ELTINGE**

Theatre W. 42 St. Evs. 8:20  
Mats. Wed. & Sat.  
A. H. Woods Presents

**THE GIRL****IN THE LIMOUSINE**

by Wilson Collison and Avery Hopwood  
with JOHN CUMBERLAND DORIS KENTON  
Charles Ruggles Zeida Sears  
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IN TO WIN"

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**"ALWAYS YOU"****Hammerstein Brings Another  
Musical Show to Town**

Musical Comedy in a Prologue and  
Two Acts. Book and Lyrics by Oscar  
Hammerstein, 2d. Music by Herbert P.  
Stothart. Produced by Arthur Hammer-  
stein, at the Central Theater, Jan. 5.

Toinette Fontaine.....Helen Ford  
Bruce Nash.....Walter Scanlan  
An East Indian Pedlar.....Edouard Ciannelli  
Julie Fontaine.....Julia Keely  
Charlie Langford.....Russell Mack  
Montmorency Jones.....Ralph Herz  
A Mysterious Conspirator.....Bernard Gorcey  
Joan Summers.....Anna Seymour  
Thomas.....Joseph Barton  
A Waitress.....Emily Russ  
Dancers.....Cortez and Peggy  
Scenery by Julius Dove. Costumes by  
Paul Arlington, Inc.

Arthur Hammerstein has allowed  
to be left in "Always You" a point  
of attack that is irresistible. The  
finale is a recipe in song, how to con-  
coct a popular musical comedy. The  
daring ditty states that all one needs  
is a couple of comedians, an ingenue,  
a soubrette, a juvenile, some catchy  
tunes, an unburdensome plot, some  
scenery and some costumes, a pretty  
chorus, etc., and there you have a  
show for the well known genus  
home, the Tired Business Man.

But what about the quality of the  
materials, and is not originally an-  
other of the ingredients?

"Always You" is just such a  
show as the final song tells the wait-  
ing world how to get together. It  
is an unvarnished, matter-of-fact  
mixture of the above ingredients de-  
signed as the finale hints to be just  
one of those shows. Accepted as  
such and attending it expecting not  
to be unusually stirred, it may be  
safely used to pass the evening.

Oscar Hammerstein 2nd appears  
to be a far better lyricist than libre-  
tist. His lyrics have a distinct qual-  
ity, while his wheezes are rather an-  
tiquated. The plot is inconsequential  
but is sturdy enough not to be  
lost, ever. The music is frequently  
very catchy and pleasing.

Most of the comedy rests on the  
shoulders of *Ralph Herz*. He  
worked wonders with the material  
he had. *Julia Keely* is one of the  
delights of the evening. Besides  
being talented she is exceptionally  
easy to gaze upon. A recruit from  
vaudeville, *Anna Seymour*, always  
irrepressible in the two-a-day, has  
been directed to be subdued, and the  
result is a good performance. *Wal-  
ter Scanlan* is the tenor. *Russell  
Mack* does well in a conventional  
role. *Bernard Gorcey* and *Joseph  
Barton* are laughable in small com-  
edy parts. *Cortez* and *Peggy* fur-  
nish two dances that are spirited and  
graceful. The chorus is personable.  
The last act scene, the lounge of the  
Trouville Casino, Moorish in style, is  
lavish and exquisitely colorful.

TIDEN.

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CLIFTON CRAWFORD

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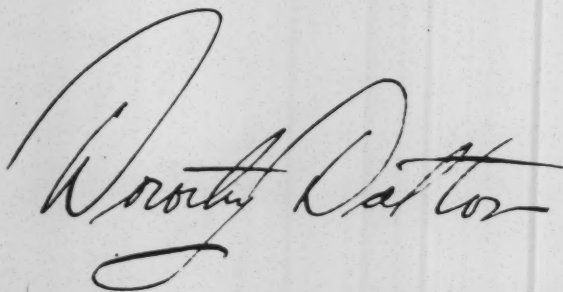
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## GRACE FISHER

"The Royal Vagabond"

Cohan &amp; Harris Theatre

## AUSTRALIAN SEASON IS UNUSUALLY PROSPEROUS

"Going Up" Scores Hit—Grand Opera Company Likely to Be a Permanent Organization—"Daddies" Fails to Attract—Emelie Polini's Triumph

"GOING Up" is still drawing capacity houses after fifteen weeks at Her Majesty's, Sydney. The cast is the same as Melbourne and seasons in other states where the combination also drew magnificent houses with this piece. Field Fisher and Alfred Frith were never suited better than in this show, and with Cecile Bradley, Gracie Lavers, Maude Beatty, William Greene, Madge Elliott enact a first class entertainment which has undoubtedly caught the Australian taste.

The J. C. Williamson Grand Opera Co. (Australian with few additions) is still in Melbourne. Fred Collier, Valenti, Lois, Filippini, Browning Mummery, Carl Formes, Balboni and Errole are among the men, while the sopranos are Sirella Wilson, Gertrude H. Johnson, Amy Castles, and Thelma Carter and Leah Myers the contraltos. There is every possibility of the company being turned into a permanent organization on account of the successful year they have had.

"Daddies"—featuring George Bryant, Jerome Patrick, Roland Rush to Beatrice Esmond, Kay Souper, Gracie Dorrin, Elva Powrie, followed Emelie Polini at the Palace, Sydney. They had only a moderate share of success and certainly not as much as the show merited. It was well staged and superbly acted. The company is at present getting ready "Pals First," for the next Sydney season.

"Old Lady 31" appeared at the Palace later on, and for the first two weeks looked as if she was going to fail to attract Sydney people, but her charming personality soon "got them," and the result was that the original season of four weeks has been indefinitely extended. It is good to see such a charming play meet with response from Australians. The cast for this play is far better suited than was the case with the "Daddies"—if possible! It is hard to imagine any improvement with the exception of Sara Allgood, and Lawrence Cecil, who could have been much more in the picture than was the case. The former played "Angy" and was entirely out of her element. Bradley Turner was a good Abe, and Maggie Moore, Ada St. Clare, Eily Malyon, Katie Towers, Marie Dalton and Elsie Parkes were just what they were impersonating.

Emelie Polini (Tait's best draw to date) is still attracting huge business (according to Harold Bowden, their manager) in New Zealand. She is appearing in "Eyes of Youth," "Invisible Foe," and "De Luxe Annie." There have been a few changes in the personnel of the company which have not added to its attraction. S. A. Fitzgerald, Monica Scully, John Fernside, Arthur Greenaway, H. H. Varna, and Maurice Dudley are with the company which has E. J. Walford as musical director and Charlie Bertal in charge of the stage.

In "My Lady Frayle" (at the Sydney Tivoli) Hugh McIntosh has a gem—the first season of which was unfortunately curtailed by the

influenza restrictions. Numerous requests led to its being revived and the result has been most gratifying. Vera Pearce has assumed the title role again. This is undoubtedly her best work, although in the Tivoli Follies of a few years back her versatility as a musical comedy artist and burlesque actress established her in popular favor here. Claude Flemming as Lucifer D Nation and Goody Reeve as the ingenue, Celia Ghiloni as Mrs. Brundy, Kennedy Allan as the Canon, Bert Clarke as Wilcox were the main supports who did excellent work. William Valentine as the juvenile was not near the mark and spoiled an otherwise complete show. The mounting in detail was exquisite throughout and was far in excess of any of Mac's previous shows.

John Brownlow has again been featuring Lawrence Campbell in his inimitable personation of C. J. Dennis' Australian poem "The Sentimental Bloke" at the King's Hall with a great amount of well deserved success for this popular entertainer.

At last the Fullers have hidden that "Stiffy and Mo" pair! What a relief it is to pass the Sydney Theater without seeing the vast crowds waiting admittance to watch this vulgar pair hurl their poor patter over the lights to Australian audiences who seem to want nothing else but this slush. Al. Bruce and his Rosebuds have taken their place and a vast improvement they make too. Their work is smart and clean, which is more than the most ardent admirer of the former pair can ever say. There are one or two supporting items of merit among whom are Brightie and Caryon. The Kmentos, Brothers Delavela and Lily Vockler, and then there is also the versatile Peggy Pryde, and George F. Hall (American story teller and a very good one, too). W. T. Douglass is in charge of this firm's affairs during Ben. J. Fuller's tour abroad.

Madame Antonia Dolores arrived here last week after her long Australian tour and will not sing again until Easter, 1920. She is fairly well, but feeling the strain of the long tour.

John D. O'Hara as "Bill Jones" in "Lightnin'" will appear at the Criterion on Saturday next. The event is eagerly awaited by a large percentage of theatergoers. The business done in Melbourne exceeds anything of its kind ever done out here, and the season lasted over fifteen weeks to capacity business every performance. There is a capable support including the charming Lizette Parkes, Victory Bateman, Ken Brampton, Tom Beck, Fred Esmelton (also producer) Tien Hogue, Arthur Cornell, Diana Wilson, and others. The Sydney season promises to be a repetition of the Melbourne success.

Jack CANNOT and Barry Lupino will be the two leading comedians in the Bailey-Grant, Duggan-Tait Pantomime this year at the King's, Melbourne, on Boxing night.

(Continued on page 71)

## WHERE SHOWS ARE AND HOW THEY DID

**ATHOL, MASS.: OPERA HOUSE**—"The Better 'Ole" Jan. 2. Good company. Very good business. Hoehn.

**BUFFALO: MAJESTIC**—"Better 'Ole" at the Majestic. Old Bill and his merry pals gave Buffalo the "once over." The play has lost none of its crispness and appeal. Next week "Listen Lester" SHUBERT-TECK—"Monte Cristo, Jr." is an immense production and was produced at the Shubert-Teck. There are so many good numbers in it, it would be hard to enumerate many. Next week, "Somebody's Sweetheart." Barker.

**CINCINNATI: LYRIC**—"Oh, What a Girl" played to fairly good business week Dec. 28-Jan. 3. The production had some things to recommend it, an excellent company for instance, headed by Sam Ash and Harry Kelly. **GRAND**—"The Velvet Lady," while not measured up to previous Herbert efforts musically, nevertheless interested those who could see beyond the bare effort of a mediocre cast. George O'Ramey did well with the part of Susie, but was the only one who really stood out at all. Eddie Leonard in "Roly Boly Eyes," follows at the Grand, and "Maytime" at the Lyric. Goldenburg.

**EDMONTON: EMPIRE**—Dec. 29-31. The San Carlo Opera Co. sang to capacity houses for four performances. The same excellent cast of principals and well trained chorus gave the utmost satisfaction. This is their third visit and business has increased each season. Forbes.

**PHILADELPHIA: CHESTNUT ST.**—Opens with "Rose of China." Frank McIntyre and Oscar Shaw. **SHU. BERT**—Opens with "Nothing But Love." Andrew Tombes. **LYRIC**—Third week, Sam Bernard and Irene Bordon in "As You Were." **INDEF. ADELPHI**—Third week, Florence Moore in "Breakfast in Bed." **INDEF. BROAD ST.**—Opens with Ruth Chatterton in "Moonlight and Honey-suckle." Two weeks. **FORREST**—Opens with "The Night Boat." Latest Dillingham show. John E. Hazzard, Louise Groody, Hal Skelly, Ada Lewis, Stella Hoban. Two weeks. **GARRICK**—"Three Wise Fools." Original cast. **INDEF. PHILADELPHIA** (formerly LITTLE)—May Irwin in "On the Hired Line." George Howell, Minna Gombel, Josephine Hall. **INDEF. WALNUT**—"Let's Go." Musical show, with Gertrude Hutcheson. One week. Conn.

**PITTSBURGH: NIXON**—"Dear Brutus" opened to a capacity house. Manager Harry Brown and Eddie Leonard were the guests of the Pittsburgh Press Club on New Year's Eve. A wonderful house was handled at the Nixon on New Year's Day. Next week "The

Royal Vagabond" is booked. **ALVIN-SHUBERT**—"Oh! My Dear," was the attraction here this week and was a good drawing play. Next week, "Sometime" will be on the board here. **PITT-SHUBERT**—The ever-popular Pittsburgh favorite, Victor Herbert, with his new musical play "My Golden Girl," opened to a big house. A reception was tendered the composer by the Pittsburgh Press Club on Monday afternoon. William Hodge in "The Guest of Honor" is the attraction here next week. Latus.

**SAN FRANCISCO: COLUMBIA**—At the Columbia Walker Whiteside is now in the last week of "The Master of Ballantrae." His performances are masterful. Chauncey Olcott will appear at the Columbia, Jan. 5, in "Macushla." **CUR-RAN**—The Curran has a very amusing comedy now in the last week entitled "Up in Mabel's Room." It has drawn. Next will be seen Booth Tarkington's "Seventeen." **CASINO**—The Casino is still starring Will King, and this week's offering is "Koo Koo Birds." **SAVOY**—John Cort is presenting "Flo-Flo" this week at the Savoy. Barnett.

**TORONTO: PRINCESS**—Mrs. Fiske played to the most brilliant and social audiences of the season. Never has the distinguished comedienne given us a play that has such scope for her wonderful ability as a comedy artist. **ROYAL ALEXANDRA**—"At 9.45," very thrilling, and well acted play. Even more exciting than "13th Chair." Sold out houses at all performances. Dantree.

**WASHINGTON: BELASCO**—"Joan of Arkansas" the new Arthur Hammerstein musical comedy, scored a strong substantial success with large audiences. Jan. 5—William Hodge in "The Guest of Honor." **NATIONAL**—"A Prince There Was" with Grant Mitchell supported by an excellent company drew large audiences. Jan. 5—George M. Cohan's musical production, "The Royal Vagabond." **POLIS**—This house enjoyed an excellent week with "Some Time" that entertaining musical comedy which made a return visit. Frank Tinney scored a big personal success. Jan. 5—The Shubert "Gaieties of 1919." **GARRICK**—"Bucking the Tiger" a new play sponsored by Lewis J. Selznick had a pronounced successful beginning. Jan. 5—"The Mood of the Moon" a new play by Cleaves Kinkead, with Alma Tell featured. Warde.

**WILMINGTON: PLAYHOUSE**—This week was opened by Charles Dillingham's musical comedy, "She's a Good Fellow" with Joseph Stanley as the star. Starting Thursday and running the remainder of the week Bertha Kalich in "The Riddle Woman" will hold sway at this theater. The first three days of next week will see Grace Larue and Hale Hamilton in a comedy with songs "Dear Me." Fulton.

## STOCK PLAYS AND PLAYERS IN MANY CITIES

**FALL RIVER: BIJOU**—Week Jan. 5-10, the Bijou Players presented "Fair and Warmer" with wonderful success. This is the strongest and best Stock Company seen here since the days of the late Wright Huntington Stock Company. Every member has made a very strong impression and Ann Bronaugh and Elmer Thompson have become great favorites. The business done on the opening week was the largest ever done by any Stock Company in the history of the local theaters. Manager O'Hara is deserving of his success. Lloyd Sabine, Gretchen Sherman, Marjorie Dow, Willard Foster, Grant Irwin, Helen Larrimore and J. Russell Webster gave strong support; fine stage settings; strong performance, large attendance. "Pollyanna," 12-17. Gee.

**PHILADELPHIA: ORPHEUM**—Week of Jan. 5. Frank Fielder presents Mae Desmond and an augmented cast in the famous morality play "Everywoman." Special scenery and music make this an excellent stock production. "Get Rich Quick" Washington, 12th.

**PITTSBURGH: PERSHING**—The Hazel McOwen Stock Company presented "Here Comes the Bride," in a most capable manner. For the week of Jan. 12, "Jim's Girl" is listed as the attraction. Latus.

**ST. PAUL: SHUBERT**—"Nothing but the Truth" is the first play produced by the Shubert Stock Company under the direction of Robert Morris, and it shows indications of a capable guiding hand. Harry Hollingsworth is very appealing. Inez Ragan scores another success as the heroine. Nan Crawford is cast in a vampire role and it is one of the best she has had since joining the company. The rest of the company appear in congenial roles. Pfister.

**SAN DIEGO: STRAND**—"The New Henrietta" was given by The Brissac Stock Company week of Dec. 28 to very

good returns, and presented in a very clever manner. Fred Raymond has never been seen to better advantage. Miss Brissac gave her usual good performance. Marjorie Bennett wore several very pretty gowns and looked quite charming. Very clever character work was done by Eddie Lawrence. Brady Kline, Ferdinand Munier, Nellie Blanchard, and Isabelle Flood were seen at their best. "Elevating a Husband" follows. Chapman.

**SCHENECTADY: HUDSON**—No stock company in the history of local theatricals has ever endeared themselves in the hearts of playgoers as have the Hudson Players. Although they have appeared thus far in only three plays, the tribute that is being paid this organization by the press and public is remarkable. The efforts of Smythe Wallace, leading man, and under whose management the players are appearing, to give local show fans the best that can be offered is meeting with a hearty response. "Playthings," the current offering, continues the high standard of attractions which have thus far been offered. Miss Cantwell again rises to the occasion and gives a splendid portrayal to the role of "Marjorie North." The work of Edith Potter and George B. Tripp in important roles drew forth considerable favorable comment. Sahr.

**SEATTLE: WILKES**—The Wilkes Players presented "Daddy Long Legs" for New Year's week to crowded houses. Mary Thorne is splendid as "Judy." Remaining members of the company are well cast. "Saturday to Monday" week Jan. 4. Menden.

**WILKES-BARRE: NESBITT**—The Blueys in "Mary's Ankle" week of Dec. 29. Funniest farce yet put on. A rollicking success from all standpoints. The entire cast came in for special praise for the excellent manner in which they handled the production. Next week, "The Woman in Room 13." Briggs.

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NOTE PAGES 51 AND 61



**MELISSA TEN EYCK**

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# AT THE BIG VAUDEVILLE HOUSES

## DANCING ACTS AT THE RIVERSIDE Noon and Myers and Sheila Terry on Program

Clowns come and go at the Riverside Theater, and always a world novelty of some sort. Last week it was *Grock*, labeled the World's Highest Salaried Clown, and this week it is *Toto*, billed as the Funniest Clown in the World. As clowns go, both do funny things, but that is almost expected of a clown, and Riverside audiences can easily do without clowns for a long time.

The *Mergleys* were shoved up to second spot instead of closing, as they were billed, and the *Noon and Myers* dancing act closed. This was a wise managerial move, for it kept the two somewhat similar dancing acts far enough apart so that they both registered as hits. *Ernestine Myers* almost scored a personal triumph with her Egyptian number.

*Sheila Terry*, with the spontaneous aid of *Harry Peterson* and *Garrison Jones*, had another little dancing act, with a plot and ghosts after the approved fashion of modern dramatics and everything. It was another *William B. Friedlander* act, and, like most of his productions, went exceedingly well. *Miss Terry's* nimble footwork and pretty and appropriate gowning were an appreciable aid.

*Nolan and Nolan* opened the performance with the nattiest sort of juggling, *Paul Nolan* as the juggler and *May Nolan* helping around with her presence in a nifty black maid's costume adapted to stage wear.

*Aleen Bronson* and a severe lady gave a little sketch by *Andy Rice* called "Late Again." *Miss Bronson* was the delayed scholar and her conversation with the prim teacher made a good act, well received, and gives her just the necessary vehicle for the expression of her quaint humor.

*George MacFarlane* sang in his rich voice a few songs like "Bye Low" and "Carolina," although, suffering from a slight cold. *Herbert Lowe* rendered efficient and pleasant accompaniments. The *Swor Brothers* impersonated negroes of the South, with their shuffling dances and terrible threats of bodily harm, and with them, had the heartiest laughter of the entire bill. RANDALL.

## OTHER ACTS OUTSHINE GROCK Roscoe Ails and Jack Allman Win Most Applause

*Grock* has the headline billing at the Colonial, but all the play, attention and applause were taken away from the musical clown by *Roscoe Ails*, the young man with the musical feet; *Tommy Dugan*, the Irish clown from Freeport, and *Jack Allman*, the handsome young man with the musical voice.

*Grock* received only a fair hand at the closing, while *Roscoe*, *Tommy* and *Jack* ripped the theater wide open. They have had all kinds of jazz up the Colonial way, but just the same *Ails* and *Midgie Miller*, that sprightly little dancing partner of *Roscoe's*, stopped the show completely next to closing and *Ails* had to beg.

(Continued in last column)

## Grock at the Palace and Colonial—Errol Still a Palace Favorite—Sheila Terry Scores at the Riverside—Comedy and Pulchritude Headline at the Alhambra

### PALACE OFFERS BILL OF NATIONS Comedians Errol, Laurie and Rockwell Sway House

If it hadn't been for the surefire comedy work of such entertainers as *Leon Errol*, now in his third consecutive week at the corner "Playhouse," *Joe Laurie Jr.*, the diminutive monologist who kids amusingly about his parents, and *George Rockwell*, a comic of the "nut specie" whose rapidfire, dynamic verbal barrage proved a revelation, there is no telling what would have become of the Palace bill. True *Grock* was there but he was more of a disappointment than he was the first week when the kiddies out for the holiday peep at the apartment store Santas yelped with childish glee at his antics.

We wonder what *Grock* must have thought when he sat down in his dressing room ruminating over the \$6,000 he will have next Sunday night after his second week's pleasure jaunt to the U. S. A. and heard that tumultuous applause and continuous demand made for the *Rockwell* and *Fox* act—a turn typical of American vaudeville and which unquestionably was the lowest paid of the batch of male entertainers at the corner this week. The audience not only broke its back laughing at his absurd way of getting laughs and the ludicrous musical "bit" at the finale but was so insistent that the show could not proceed until the boys had come back for an encore speech.

*Ella Shields* was a happy, delightful surprise inasmuch as she slipped into the bill without any bonfires of hurrah and verbal fanfare. She scored strongly in her entire act, especially the closing part.

*Mons. and Mme. Alf W. Loyal* opened the Palace show with one of the best dog acts in vaudeville. That star performer, *Toque*, is about the amazingest dog in the world and sure gives a great finish to the *Royal* act. *Coral Melnotte* and *Edna Leedom* had pretty tough sailing until the closing part of their turn when they rounded out the applause that put them in big favor.

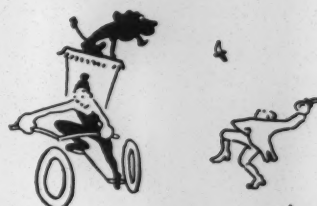
After *Henri Scott* (under New Acts) had sung effectively, *Joe Laurie, Jr.*, returned with his new act and walloped the audience a comedy knockout. *Joe* is now surer of his material and has added a touch here and there, all for the better. He now has an act that will stand him in good stead.

One would have thought the Palace regulars had laughed themselves out of gear but *Errol* was as big a rip-roaring howl as he was last week.

After intermission appeared *Ella Shields*, *Grock* and *Rockwell* and *Fox*, with *Cleveland Bronner's* picturesque act—closing the show, but doing it in a manner that held everybody in.

MARK.

### Palace.



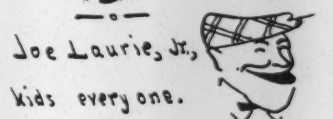
The Loyal Family in action.



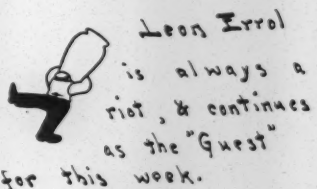
Melnotte & Leedom in a nonsense duet.



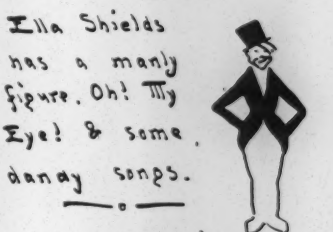
Henri Scott is a welcome baritone, whenever business gets slack in Opera



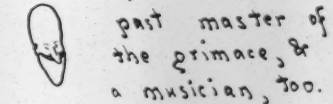
Joe Laurie, Jr., kids everyone.



Leon Errol is always a riot, & continues as the "Guest" for this week.



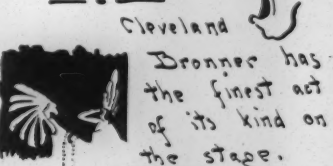
Ella Shields has a manly figure. Oh! My Eye! & some dandy songs.



Grock is past master of the primace, & a musician, too.



Rockwell and Fox wind their act up as a howl.



Cleveland Bronner has the finest act of its kind on the stage.

By Ed Randall.

(Continued from first column) off with a neat little speech.

*Dugan* is there with a new act, which is reviewed elsewhere; the act being *Dugan* and *Raymond*, with *Tommy* working in a "Co." in the form of a tall man playing a butler. The *Jack Hughes* instrumentalists opened the show and acquitted themselves creditably. A good act of its kind.

*Nelson and Cronin*, on second, are under New Acts. Another new act was presented by *Dorothy Shoemaker* and *Co.*, also reviewed elsewhere.

*Jack Allman* and *Marette Nally* changed places with *Margaret Young*, with *Miss Young* following the *Shoemaker* sketch, with *Grock* closing the first part.

*Miss Nally* works tip-top with *Allman*, the two doing the turn that *Jack* formerly offered with *Rena Arnold*. *Miss Nally* has many things in her favor. She not only looks well, is winsomely cute in action, sings unusually well and makes a pleasing and shapely appearance in her stage clothes. *Allman* is singing in good voice.

With *Miss Nally*, who is pert and sweet in her style, *Jack* has found a partner who should improve as the two continue to work more together.

The *Allman* and *Nally* pair appeared right after intermission, with the *Dugan* and *Raymond* next and then *Roscoe Ails* and his jazz outfit appeared for their clean-up. *Ails* has a fast, snappy, lively act, with the opening slowing up perceptibly, but with everything done in "one" completely forgotten when *Ails* and *Miss Miller* swing into their individual work.

The *Four Nelsons* close the show, and the men gave a fine exhibition of hoop throwing. A tough spot, but the *Nelsons* made the best of it with a showing that was all to their credit.

MARK.

## FUN AND GIRLS AT THE ALHAMBRA When House Is not Laughing It Is Responding to Charm

Comedy and feminine appeal vie for honors in this week's bill at the Alhambra, which is an unusually good one. In the order of their appearance *Catherine Powell*, *Miss Chappell*, *Julia Rooney*, the four chorus girls in "Last Night," *Sadie Burt*, *Louie Holly*, *Jean Sothern*, and two of the ladies in the *Marx Brothers* turn constitute the above mentioned well known appeal. The comedy was supplied by *Tim McMahon*, *Earl Cavanaugh*, *George Whiting*, *Wilbur Mack*, *Walter Weems* and the *Four Marx Brothers* for those who like their type of fun. Statistical but true.

Now that we have begun by taking things in the order of their appearance it might be well to continue with the acts making up the enjoyable bill. *Catherine Powell*, assisted by her brother, in "A Dance Revue," opened the show and got more applause than is customary in this spot. The brother has been added since we saw the act last. *McMahon* and *Chappell* had the house with them.

(Continued on page 67)

## FOREIGN ACTS NOW ANXIOUS TO REACH NEW YORK SHORES

### Survey of Local Vaudeville Bills Shows Prominence of English Acts

THE American vaudeville houses look mighty sweet to foreign turns at this time. A perusal of the list of arrivals from England within the past few months carries positive assurance that the entertainers of that country are finding things much to their liking on this side. Of course arrivals include artists who have played New York and the "big time" houses before, but their success and incidental receipt of big money has caused no end of excitement among other acts in Europe to reach these shores, whether booked or not.

Wilkie Bard, Wish Wynne and Alice Lloyd were booked and their weekly stipend agreed upon before these English entertainers started their vaudeville tours this season. But Grock's success at not having any prior contract arrangement is the magnet that will have 'em coming over in droves.

Grock hit New York with a manager and a reported ten weeks open. He opened "cold" at the Riverside and his success was such that the bookers thought he would do for subsequent appearances at the local "big time" theaters. But Grock demanded a king's ransom and the Keith offices

declined. Then another conference came, with the vaudeville powers arranging to play him two theaters at a crack for \$3,000 for the double booking. Grock agreed to this and was retained.

The Grock success in getting unusual money for an act that is billed as a "musical clown" and coming unattached is almost certain to flood these shores with acts from over there who feel just as sure as Grock that they can come and do likewise.

Another recent arrival for New York vaudeville attention is Ella Shields, an Englishwoman, who is at the Palace this week and on the same bill with Grock.

There is much speculation as to whether Grock is French or English. He is billed as a Frenchman, while the New York writers for the dailies kidded Grock about his broad accent on letters that would stamp any man as being unqualifiedly English.

On the other hand, American acts to a great extent are not flocking to England and France as they had expected, owing to conditions that have them of the belief that going abroad at this time would not be productive of the financial results desired.

#### Mrs. Frances Muller

Mrs. Frances Muller, the wife of Fred C. Muller, for the past many years attached to the auditing force of the New York "Clipper," died New Year's Day at 5:06 a. m., her demise coming after an illness of eight months of a complication of diseases. Mr. and Mrs. Muller were the most devoted of married couples and the death of Mrs. Muller is a terrible blow to Fred. They had been married 21 years. Mrs. Muller died at the Muller home in Eighty-first Street. Everything possible was done to prolong her life. Interment in Evergreen Cemetery, the funeral being held last Saturday afternoon. Friends of the Mullers sent many handsome floral tributes.

#### Loew—Zukor

With a motion picture camera recording the ceremony, Miss Mildred Harriet Zukor, daughter of Mr. Adolph Zukor, president of the Famous Players-Lasky Corporation, was married to Mr. Arthur Marcus Loew, son of Mr. Marcus Loew, president of the Marcus Loew circuit of theaters, in the Crystal room of the Ritz-Carlton Hotel last Tuesday night. Pictures also were taken of the bridal party and the 350 guests at a reception and dance which followed the ceremony. This was performed by the Rev. Dr. Stephen S. Wise.

#### Returning to London Revue

Daphne Pollard and husband, Eck Bunch, who personally represents her in theatricals, are returning from Seattle this week to make arrangements for sailing back to London to join the new revue that Albert de Courville will produce at the Hippodrome. This will be the tenth edition of the revue, with Miss Pollard as one of the principal players.

#### Syd Wire's Cards

Sidney Wire, who in every sense lives up to his name as a "live wire" in hustling publicity for shows and attractions, got out a neat card with Christmas and New Year's greetings which contained a reproduction in red ink of Wire as Paul Plaschka, artist of the Louisville Times, got the idea when he met Syd. Plaschka and Wire got together when Syd reached Louisville as the general press representative for the Lorman-Robinson Shows. The card was gotten up in Wire's clever way.

#### "Manny" Satisfied

After long years of close association with the office of Max Hart, E. C. Manwaring, familiarly known to bookers and agents as "Manny," has found that his severance of relations with the Rat sanctum has been a mighty good thing for him. Manwaring, now a half partner with Gene Hughes in the agency game, has found the new connection unusually profitable and most pleasant in every respect. Needless to add that "Manny" is satisfied.

#### Takes Part Temporarily

Owing to the sudden withdrawal of Nan Halperin from the G. M. Anderson revue, her role in the satire by William Anthony McGuire on "Scandal," will be temporarily taken by Adele Darnell, of the team of Davis and Darnell, that is with the show. Davis and Darnell offer their "Birdseed" act as one of the features of the show, while Frank Davis works in some of the "frivolous" with the other principals.

**Violinsky, Who Has Been Very Ill, Will Open in New Act soon. Mort Singer to Reach New York Orpheum Quarters Next Week. Reported Hugh Herbert No Longer Associated With Friedlander Mercedes Postpones Road Show Tour Until Next Fall. Regular Formal Dances Resumed at N. V. A. Club Tuesday Feb. 3**

### SONGS THAT SCORED IN VAUDEVILLE THIS WEEK

I've Found the Nesting	Lillian Durkin
Place of the Bluebird	Rooney and Bent
Dardanella	Friscoe
Carolina Sunshine	Whiting and Burt
Tell Me	

#### Luce's Bureau Still Lives

Up in Boston there is what is popularly known as The Red Elephant Press Bureau, which was founded by John W. Luce, now with the Shubert office in the Hub, and which is still thriving under the management of George B. Hunt. The office, which is at 276 Tremont street, is the mecca of all the agents and managers making Boston and vicinity with their shows. R. C. Butler is art director with the Red Elephant and Frederick Roche is head of the editorial department. The R. E. slogan is "I'll trumpet for you." Founder Luce is still one of the regular callers at his old hangout.

#### Hugh Ward Knighted

Hugh Ward, Australian theatrical magnate, a yearly visitor to New York and a partner with H. H. Frazer in Boston baseball affairs, is now wearing the cross of Knight of the Order of Leopold II., which King Albert has conferred upon him for his splendid help to the Belgian cause during the war. The ceremony took place at Her Majesty's Theater in Sydney, instead of in an official building, at Ward's request. He wished it to happen at that playhouse, because twenty years previously he made his first appearance there.

#### Arab Tumblers Hit High Spots in Wilkesbarre

The "Arab Whirlers" showing at a Wilkes-Barre vaudeville house on New Year's Eve partook of something stronger than 275, annoyed some chorus girls, started rough-house with a city detective, landed before a committing magistrate who commandeered some of their hard-earned cash. Curtain rings down, a wiser but poorer trio.

### VAUDOGRAPHS A NEW WRINKLE B. D. Nice to Spring Novel Plan to Exploit Songs Via Motion Pictures

AN unusually novel plan in the way of special exploitation of songs is being prepared by B. D. Nice & Co., Inc., that is scheduled to start something if the proposition proves its worth, as the Nice offices anticipate.

The motion picture camera has been called into play. A series of pictures have been taken under the auspices of the Nice firm, with well-known vaudevillians taking part, the artists singing, dancing and playing certain selections and numbers from the Nice catalogue. These subjects as embodied under the Nice plan are entitled Vaudographs.

Victor Nurnberg, of the MIRROR

#### Goes to Hospital

Nan Halperin, who has been the feminine star of G. M. Anderson's "Frvilolities of 1920" during its preliminary days at the Boston Opera House, Boston, returned to New York Sunday and on Monday entered one of the uptown hospitals, where she will be operated upon. Miss Halperin's condition will not permit her to rejoin the show, which has its New York premiere Thursday night at the 44th Street. While her condition is not regarded as serious, it is sufficient to interfere with her stage work for some time.

#### Styled "Lady Kitty, Inc."

The new show in which Kitty Gordon and Jack Wilson will figure as the star principals will be called "Lady Kitty, Inc.," with rehearsals starting this week. Orville Mayhood will be musical director, with Jack Wilson having much of the directing under his personal attention.

#### Musical Extravaganza Week

The bill at the Colonial next week is being advertised as "Musical Extravaganza Week," with the new Howard and Clark musical revue, the new act entitled "Last Night," which is advertised "as spent in music and laughter by Earl Cavanaugh." In the turn appear the act of Walter Clinton and Julia Rooney, with choristers (feminine also appearing) and the Four Marx Brothers. The "Last Night" idea is sponsored by Laurence Scwab, with the lyrics and music by Blanche Franklyn and Nat Vincent.

#### Leonard in Vaudeville

George Leonard, formerly of "A Royal Vagabond," has been engaged by Herman Becker to head his new act, "Mister Choser," which has nine players in its cast. Becker is arranging some local time for the new turn.

#### Jim Thornton Out

Jim Thornton, the original Jim, now working single, dropped from the 81st Street bill Wednesday, owing to being incapacitated for stage service.

staff, saw a special exhibition of Vaudographs this week, with Nurnberg's report that the plan is both novel and modern and an idea that will bring results to the Nice company.

Ted Lewis does his interesting "feather dance" to the tune of *Tents of the Arabs*. The Cameron Sisters use *Romance* for their splendid dancing. One of the pulchritudinous young ladies from Playmates is shown singing *Wondering*. The Rath Brothers, Mosconi Brothers and All-Star Trio also add part of their routine to the reel.

Benjamin Levy, General Manager of Nice & Co., who is the originator of the idea, states that the reel will be released to all the moving picture houses of the leading cities. A singer will sing the songs mentioned while the film is being shown upon the screen.

**Lester's New Booklet**

Lester, the designer and costumer in the State-Lake Building, Chicago, has just issued a new booklet which performs the functions of a catalogue and at the same time contains some very interesting testimonials from theatrical celebrities who have worn Lester costumes. Especially do they bear witness to the gorgeous effects that the Lester Brilliants obtain. Among those who have thus expressed themselves are Eva Tanguay, Herbert Clifton, Marjorie Rambeau, Grace Larue, Mollie King, and many others. Aside from the work with Brilliants which Lester is doing, he also makes a specialty of other lines of costume designing. The booklet is a neatly gotten up affair and is copiously illustrated.

**Return to Vaudeville**

Parish and Peru are back in vaudeville, following an eight weeks' engagement at the Capitol Theater, where the clever vaudevillians were a big feature of the Ned Wayburn Revue. The boys, in closing at the Capitol, are not losing a day, reopening a vaudeville route this week at Keith's, Philadelphia. They have eastern time with New York "big time" houses to follow. Their stay at the Capitol gave the boys a lot of new stage prestige and added new laurels to their popularity as high class and original entertainers.

**Petrova's Record Exceeds Bernhardt's**

Up to date Mme. Olga Petrova has appeared in twenty-two different theaters in as many cities on her present vaudeville tour, in which she is giving a sort of recital act of original songs and also dramatic scenes from plays, and in eighteen of these theaters she holds the record for attendance since their inception, notwithstanding the fact that the great Sarah Bernhardt has played all these same houses.

**New Greenwich Theater (?)**

Much talk along Broadway that a new theater will be built in Greenwich Village. Reported that the men fostering the new building idea are Harold Meltzer and Frank Conroy, managers of the present G. V. playhouse, and James Anderson Riley and Bernard Gallant. As planned, the new Greenwich theater will face Sheridan Square and will cost about \$300,000. It will seat 1,000 persons.

**Ellis with New Act**

Frank Ellis, who went overseas with the A. E. F., has joined the Menlo Moore and Macklin Megley act of "Puppy Love," that is now in the New York houses. Ellis for several years was a principal with the William B. Friedlander tabloids when they were operative in the west prior to the Sullivan-Buckley offices taking them over for further bookings.

**Degnon to Stick**

Arthur Degnon is going to stick to vaudeville as far as he knows at present with the comedian taking up a route following a rest at his Freeport home. Degnon is still lamenting the loss of \$1,500 recently that was not covered by insurance. Degnon has an offer to join a musical show but has declined it.

**THE NEW ACTS****Ella Shields**

**Male Impersonator—Character Songs—19 Mins.; One (Special Drop; Exterior)—Palace**

Ella Shields, who comes to the States as the latest of foreign entertainers to bid for popularity and favor in American vaudeville houses, is at the Palace this week. Miss Shields should thank her lucky stars that she had not been heavily billed and expected to accomplish the impossible as to wrecking such a beautiful house like the beauty-shop Palace as imported comics have been expected to of late with their landsliding comedy. Miss Shields to most of that Palace crowd Monday was an "unknown"—a complete stranger—yet before she was half through the audience sat up and took notice of everything she did. It couldn't help it; Miss Shields was giving the folks an act worthy of their attention and appreciation. True, she reminded us of the days of *Vesta Tilley* when she sauntered on in male attire, but her style, voice, unaffected way of working and gracefulness when tripping a few steps a la light fantastic were such that she was accepted as an artist worth while. Miss Shields first donned English walking attire and sang a number with a tag line, *Just Another One* that was of quiet construction but having a musical accompaniment that was pleasing. Then she switched to a natty suit of navy blue—the clothes of the regulation His Majesty's Navy and offered *In The King's Navy*, a number that had a typical English twist and accompaniment, with Miss Shields dancing a few steps interestingly. Her classic and the gem of her stage contributions was the *I'm Burlington Bertie* number. Miss Shields dresses as the poverty stricken English chappie, who despite being a "down-and-outer," chucked off from royalty's realm and even the middle classes, can't refrain from wearing his rags like a nobleman and promenading where the folks of caste and high society "prom." The lyrics are amusing, entertaining, and runs a gamut of comparisons with the persons of high rank and prominence in wealth and society that is productive. Miss Shields handles the song like the artist she is, and the Palace was so appreciative that it called her back enthusiastically and she responded with a topical ballad. The Palace audience voted Miss Shields a bully good entertainer.

**"Ye Song Shop"**

**Songs and Dances (9 People)—22 Mins.; One and Full Stage—(Special Sets)—Colonial**

We should say that "Ye Song Shop" is the dramatization of a two-volume song Baedeker. And why not? Doesn't most of the action have its commencement in the opening pages of two books labeled "Old Songs" and "New Songs"? However, it is a combination of singing, dancing and a girl act.

The idea of the act was conceived by Pat Rooney, while the music and lyrics between the familiar songs were furnished by Clif Hess and Joe Santley. Warren Jackson and Robert Adams are the two men in the revue and they are featured. The girls in

the act, so one ouija board tells us, are Vivian Birmingham, Katherine Ryan, Alotea Sinclair, Betty Stewart, Frances Ryan, Helen Bellack and Betty Winslow. The act has distinct popular appeal, first because of its lavish mountings and costumes and the appeal in the girliness of the show, and then because of the general excellence of the proceedings and carrying out of the idea.

This idea is a sort of contest to test the popularity of old and new songs. The turn opens in front of the "song shop," where the two men indulge in a song debate over the merits of old and new songs. One holds that the songs of today are more in favor while the other takes the stand for those of yesteryear. They agree to let the audience prove it, whereupon the curtain rises and discloses the two huge books. The first one is an old song and when the cover opens a pretty girl in an attractive costume, standing before an appropriate background and opposite the cover flap, which has the refrain printed on it. The girl steps to the stage and assists the man to put the song over with a neat dance. Then the second one is a new song and the same work is gone through. The songs alternate this way for the rest of the turn.

Warren Jackson has a good voice and does much to put the songs across, and Robert Adams sings well enough and does a neat dance between two of the numbers that stops the act. The girls are attractive looking and Irwin Rosen, who produced "Ye Song Shop," has gone the limit in expensive and tasteful costumes.

MARK.

**Henri Scott**

**Bass-Baritone—13 Mins.; One—Palace**

Henri Scott is the famous American bass-baritone whose fame of recent years has rested with the repertory of the Metropolitan. After hearing him sing several numbers at the Palace Monday afternoon and especially the Kipling number *On the Road to Mandalay* we'll say right here Henri Scott looks mighty sweet in vaudeville. At the Corner Mr. Scott was the biggest kind of a hit. Scott did not flash any operatic spasms, although he did use a red sash to help out with his singing of the Toreador song from "Carmen." As Scott remarked "Carmen" was one grand opera that appealed to him strongly because the composers gave the baritone an opportunity to "put it over" on the tenor. And Scott sure can lace it into that number with that splendid voice of his—a voice that is musical, strong, robust and vibrant, the register, technique and expression being typical of an artist who knows how to sing and who has the voice to back up his performance. Scott opens with the farewell song of *Valentine* from "Faust" and then announces a real American number, an Indian song, which Scott handles masterfully, artistically and effectively. But his *Road to Mandalay* was set right for vaudeville, attuned to the ears that dote generally on the topical numbers.

MARK.

(Continued on page 68)

**PALACE TONES DOWN ACTS****Rogers Putting Quietus on Objectionable Words**

The elimination axe is being wielded by Elmer Rogers, manager of the Palace, New York, whereby certain words, and especially swear words, curse words, naughty words or whatever kind of "words" one wishes to classify them, are being cut from acts that are billed at the Palace.

While an occasional "h—" and "d—" percolates through vaudeville now and then, few of the words are permitted at the Palace. Manager Rogers keeps much on the job and each week has to toss caution and instructions to several turns that declare that certain cuss words are the biggest laugh-getters and that they are offered in a way not to offend. But when Manager Rogers puts the kibosh on 'em, out they go.

At some of the other Keith houses the quietus is not so complete nor drastic, yet as an illustration of how one act cleaned up in the elimination of "h's," "d's" and "my G's," was noted when Jack Wilson played the Palace. Wilson on several other local appearances deluged the stage with the words that were chopped or changed when he struck the Palace. But Wilson is not the only one, although he is the latest to have come under minute instructions to tone down his Palace work.

**Cochran in Chicago**

Charles B. Cochran, the English theatrical magnate, who went to Chicago from New York, has offered Jack Dempsey, the fighter, a guarantee of \$200,000 to sign a contract to meet for the world's championship, Georges Carpentier, the French pugilist. He also says he will guarantee Dempsey ten weeks of theatrical engagements in England and France at \$5,000 weekly. James W. Coffroth is reported having offered Dempsey \$400,000 for the Dempsey-Carpentier match which offer Jack Kearns, Dempsey's manager, is reported having accepted.

**Chuck Freeman Here**

Charles Freeman, who once wrote vaudeville reviews for Variety under the nom de plume of *Dash* and now attached to the booking department of the Western Vaudeville Manager's Association in Chicago, spent a part of the holidays with New York friends. He also took advantage of the eastern trip to visit his mother in Syracuse. Mr. Freeman since his departure from New York has become one of the recognized booking experts of Chicago.

**Flynn Out of Revue**

John Flynn, the tenor, who has been with the G. M. Anderson "Frivolities of 1920," has withdrawn from the show and will enter vaudeville with a new act that he has in preparation. Flynn was formerly in vaudeville.

**New Wilkesbarre Theater**

The "Capital" has been selected as the name for the new Cummertford movie-vaudeville theatre in course of erection at Wilkes-Barre, Pa. It will be ready for business about April 1st.

# I N T H E S O N G S H O P



James W. Casey, author of "Egyptland" and other numbers, is spending a few weeks in New York looking after the interests of the Echo Music Company of Seattle, of which he is the head. Casey and Harold Weeks have written three new songs, *Little Jo*, *Down Kentucky Way*, and *Tiny*, which are very big sellers in the west. The east is just beginning to take to them.

## A. J. Stasny

is all set to invade Europe with his catalog and his new methods of exploitation. The large European orders that he has received during the past twelve months convinces him that there is a big market for his catalog in practically all of Europe. His attractive title pages have been a revelation to dealers and music buyers across the ocean, where the dull black and white type has held for years.

On January 24 Fred Harrison, representing Mr. Stasny, will sail for London, where he will open a first-class professional studio. Mr. Harrison will engage a professional staff to look after the needs of English and American performers. Competent salesmen will see that the Stasny numbers get to the music counters the same as they do in this country. Mr. Stasny expects

## To Spend a Fortune

in Europe exploiting his numbers, and in so doing he will be the first American publisher to have taken this step. For years other big publishers have had European representatives, but none has ever gone to the trouble and expenses of opening up a studio and stock room. The big music buyers in England, Australia, Wales and Scotland are anxiously awaiting his coming, as they are positive that he will bring new business to them, and incidentally wake up some of the foreign publishers to the value of the methods of exploitation adopted by American publishers.

The Stasnys, which includes Mrs. Stasny, who is an important factor in the business, appear to be able to have discovered some method of turning every song they touch into gold. On more than one occasion they have taken over songs that were rank failures for others and made million copy hits of them. The latest stunt of this sort has to do with a song called *Only You*. Fred E. Heltman of Cleveland wrote and published *Only You*. After selling about twenty-five thousand he figured that he had reached the end of his rope and offered it to Stasny. Heltman finally sold the song to Stasny and turned over twenty-five thousand copies that he had in his stock room. Stasny sold these in less than a week and has just ordered 100,000 copies as a starter.

## Charles K. Harris

has signed up Creamer and Leyton for their new play, *Three Showers*, which will be produced by Mr. and Mrs. Coburn of the "Better 'Ole" Company. Harris has also accepted from Healy and Cohen, two new writers, two new songs, entitled, *I'm Wild About Moonshine*, and *Cuddle Up and Cling to Me, Sweetie Dear*.

By E. M. WICKES.

## Stasny to Invade Europe—Rapid Rise of the Negro Musician—Lee David Tries His Hand at Jazz—Sam Fox Signs Up Kaufman—Earl Carroll's New Show a Success

During the month of December Pace and Handy sold 3,000 dance orchestrations of *Yellow Dog Blues*. This number was published in 1914. Mr. Handy has purchased a home on West 139th street, New York, instead of West 13th street, as was announced last week.

## The Rapid Rise

of the Negro musician is given in the Christmas issue of *The Master Musician*, a new musical magazine, published in Philadelphia and devoted to the interests of Negro musicians. According to *The Master Musician* the Negro advanced as follows: He arrived in America in 1619 and was held in bondage for 246 years. Carrying a natural instinct for music, he amused thousands during this period with the banjo and guitar, without ever having had any musical training. In 1865 he was given some freedom, and was allowed to enter schools at large in the Spring of 1867. In 1870 he was permitted to give small musicals in churches and halls, but he wasn't allowed to walk on sidewalks of large cities until 1872. In 1875 the first colored woman entered the Oberlin Conservatory of Music. In 1877 colored churches installed small organs and the members sang from hymn books. In 1879 Mrs. Ida May Bishop Yocum had the honor of being the first colored woman to graduate from the Oberlin Conservatory.

In 1881 Uncle Sam came to the conclusion that

## Colored Musicians

were valuable and backed up his opinion by admitting colored bands to the U. S. Army. In 1882 Chicago's famous colored band was organized; 1890 saw colored minstrel bands touring the country. In 1892 colored orchestras were featured at the World's Fair. In 1893 Henderson Smith, Chicago, won quite a reputation as a cornet player. By 1900 more than a hundred negroes had graduated from conservatories.

In 1903 Will A. Cook, colored orchestra leader, toured the United States several times, leading all orchestras. In 1904 colored song writers became very popular. By 1908 more than fifty colored musical institutions had been established, with colored theatres opening in the following year. The Clef Club was organized in 1911.

In 1914, J. Rease Europe, the famous colored musical director, sprang into the public limelight. During the war colored bands joined the U. S. Army.

In 1914 W. C. Handy, the greatest interpreter of negro music that this country has known in years, introduced the present style of "Blues," which has since been recognized as a classic of its own. Mr. Handy also organized the Memphis Blues Band, a band that is well-known and very popular all over the country. Mr. Handy and his partner, Mr. Pace, are the first colored men ever to make a real success of the popular song publishing business.

When you analyze the matter thoroughly you'll have to admit that the colored musicians have made a pretty good job of their musical evolution.

The McKinley Music Company has opened a branch office in Boston. Melvin Stepper is in charge. Vincent Sherwood, general manager of the New York office, has appointed Robert Le Page to represent the firm in Pittsburg.

## Sam Fox of Cleveland

has signed up Mel. B. Kaufman for a term of years. The popularity of *Me-Ow* and *Taxi* brought Kaufman several offers from other houses, but Kaufman decided that he would rather be tied up with Fox, who had done so much to bring him to the front. Mr. Fox just now is working hard on *My Cairo Love* by Harry D. Kerr and J. S. Zamecnik. Mr. Fox feels confident that he has a hit in *My Cairo Love* and has refused several offers from New York firms.

## 10 YEARS AGO TODAY 20 YEARS AGO TODAY

Eleanor Gordon Produces Edgar Allen Woolf Sketch at 5th Ave.

James Morton Announced to Open on Sullivan-Considine Time.

Ed Gallagher in "Battle of Bay Rum" at Salt Lake City.

Nat Carr Offers New Monologue at Colonial.

Minnie Dupree Opens Tour of Orpheum at Cincinnati.

Gertrude Hoffman Opens New Act at Atlantic City.

Houdini Heads Bill at Keith's, Union Square.

Kathryn Osterman Produces New Sketch at Keith's in Boston.

The Nosses Join McIntyre and Heath's Company for Two Weeks.

Adelaide Herrmann Accepts Engagement for Indefinite Period in Paris.

Lydia Yeamans-Titus Announced to Return to America for Tour of Keith Circuit.

## Lee David

never gave any indication that he would turn to jazz. But he has. David is under contract to B. D. Nice & Co., and every number that he turned in is on the high-class order. David turned to jazz as the result of getting an order to write an act for Evelyn Nesbit. To add "pep" to the act he wrote *Do a Little This—A Little That*. If you didn't know that David had written it you would be inclined to believe that it was one of Irving Berlin's newest syncopated novelties. B. D. Nice & Co. have two new ballads of David's entitled, *I Might Have Had You*, and *Congo Love*. Nice and Co., haven't a ten-cent number in their catalog and they don't find any difficulty in selling their thirty-cent numbers.

## Earl Carroll Has a Hit

in his new show called "The Way to Heaven," which was shown for the first time last week in Providence. The newspapers gave Carroll and his show a wonderful send off. Carroll not only wrote the show, but the incidental music as well, which was orchestrated by Lee Olean Smith. The Providence critics said that "The Way to Heaven" should be good for a long run on Broadway.

Kendis and Brockman are writing a new novelty song. The bidding for it will close Feb. 15th.

L. Wolfe Gilbert is still on the map. The *People's Magazine* for January gives the story of Wolfe's struggle from the day he was glad to get a quarter for a parody until the present time. Gilbert is, in all likelihood, the man who discovered the value of doughnuts. He has eaten more doughnuts than any doughboy that ever hit France. Years ago he had them for breakfast, dinner and supper.

## Great Press Work

The Press Department of the Keith Vaudeville Exchange, which takes in the work done by Walter J. Kingsley at the Palace and local Keith theaters, also embraces a lot of special attention given by Carroll Peirce, a clever man and a former newspaper writer, has done some wonderful work in the papers and theaters for Grock, the musical clown, the act getting special writeups and pictures in nearly all the New York dailies. Shows what press booming will do, as it enabled the Palace to set up a new box office record last week. Some press wonders are Messrs. Kingsley and Peirce.

## Will Errol Return?

There is much speculation at present whether Leon Errol will go back to London for the new de Courville revue at the London Hippodrome, Errol having so much to do and so many offers to stay here that he may arrange for a release with de Courville. Meanwhile Errol has finished an unusually successful engagement at the Palace, where he was the biggest kind of a comedy hit and also has been helping whip the new E. Ray Goetz revue, "As You Were" (with Sam Bernard and Irene Bordoni) into shape. Flo. Ziegfeld is reported after Errol to stage an entertainment for him.

**I'VE FOUND THE**  
**NESTING PLACE OF THE BLUEBIRD**  
*A HEADLINER—As a Solo, Double or Quartet— IT'S IRRESISTIBLE —*



**OH! MY LADY**  
 ( WON'T YOU LISTEN TO MY SERENADE )  
 A DECIDED NOVELTY. EQUALLY APPEALING AS A SOLO OR QUARTET  
**MY SUGAR-COATED CHOCOLATE BOY**  
 A RARE PICKANINNY SONG — WONDERFUL FOR A "SPOT"  
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## GORDON BALKS

English Woman Refuses to Play Special New Year's Show—Cancels Further Dates

The Jack Wilson-Kitty Gordon turns are missing from the Royal show this week. The withdrawal comes as result of the run-in Kitty Gordon had with the bookers of the special shows for New Year's Eve and New Year's Day, who expected to have the Wilson and Gordon acts as part of one of the extra shows.

Miss Gordon declined to work any than the regularly contracted shows, declaring the work was too much and that she could not stand the strain, etc.

Miss Gordon, by turning down the extra work severed contractual relations with the booking office. She and Mr. Wilson are rehearsing for a new show so that their immediate time will now be devoted to the "Lady Kitty, Inc." production.

Acts on all the Keith books, as well as the Loew, Fox and Moss circuits, were informed about the extra shows during the holidays with apparently no objection, aside from a few.

Leon Errol, the Palace headliner, is doubling at the Royal as a result of the Gordon and Wilson withdrawal.

## Road Producers Hold Meeting

A representative body of road show producers held a get-together meeting Wednesday at the Friar's Club, with Gus Hill presiding. The purpose of the meeting was to discuss ways and means of bringing about an organization whereby road conditions may be alleviated. No organization was perfected at this meeting, but a committee consisting of Lew Wiswell, George Gatts and Gus Hill, was named to confer with the members of the Central Theater Managers' Association at its meeting in New York on January 14. Later a permanent organization will be formed.

## Changes in "Frivolities"

Owing to some changes in the cast of G. M. Anderson's "Frivolities of 1920", the New York premiere at the 44th Street was postponed from Tuesday night until Thursday to allow for the arrangement of the new turns which included Mignon, Ames and Winthrop and Doralina.

## Has "The Cave Man's Love"

Harlan Thompson has written a new vaudeville act entitled "The Cave Man's Love" which will be produced by the William B. Friedlander offices. It went into rehearsal this week.

## Hough to He!

Will M. Hough arrives in New York from Chicago Saturday to cooperate with William Friedlander in the rewriting and musicalizing of "Caught In The Rain".

## Places New Song

Jack Weiner is the composer of a new song, "Ashes of Dreams" that he has placed with Jerome H. Remick & Co. The words to the number are the work of Charles Snyder.

## New Musical Show

Gus Hill's newest musical show, "Keeping Up With The Joneses", which Mike Ring is staging, is scheduled to open Feb. 9.

## VAUDEVILLE VOLLEYS FROM VANCE

THE NEW YEAR'S GREETING at the box offices of the vaudeville theaters was sufficient. It brought good cheer to everybody connected with their conduct.

From the classy Palace to the remotest pop house the returns were beyond belief.

And the midnight shows New Year's as well as the special Sunday concerts swelled the total.

## From the Gifts

exchanged and left in the Palace, Loew, Fox and Moss offices it was a merry Christmas for everybody. Candy and cigars played an important part in the distribution. Gold pieces were given to some of the stenographers for service recognition while the elevator boys in most of the buildings where the agents' ride up and down daily came in for their share of remembrances. Some of the acts got routes and they proved more of a holiday remembrance than anything else.

They are still talking about the doing at the N. V. A. club New Year's eve. It was a grand and glorious success. The arrival of 1920 was an event long to be remembered by all who participated in its celebration.

During Christmas and New Year's President Edwards Davis and Secretary Henry Chesterfield and his worthy right hand bower, John Liddy, in fact everybody connected with the club worked hard to make the holidays around the club more than ordinary. They succeeded admirably well.

S. Jay Kaufman of the Globe recently went through the top mysteries of Masonry. Now S. J. is the most enthusiastic Mason in town.

After many, long years' attachment to the Pat Casey Agency where she seemed to be such an integral part as any thought of her ever severing connections with that office were not as much as ever hinted at or given the remotest suggestion by any one who knew the workings of vaudeville, Jenie Jacobs is out. She resigned during the holidays and planned a trip to the Coast to attend some outside business and incidentally take a brief respite away from the laborious and constant duties of the Casey office. Of course she's coming back and all sorts of wild rumors are afloat as to her future connections. One that will not down is that she is to become a part of the Harry Weber Agency. It is a certainty that Miss Jacobs can make whatever agency connection she desires. She is the best-known feminine booker in New York.

The smaller circuits apparently are getting all the acts they want. And even the "big time" acts that are in a stage of newness are playing the smaller theaters.

Which reminds us that Joe Howard's new act is all ready and will shortly bow into the bigger theaters.

## It Is Now Recorded that

Harry Singer's coming back to New York. While Harry knows more about Chicago than Mayor Bill Thompson he has a preference to New York that means his return is

making it all the happier for Harry. He's a quiet fellow, not given to boasting as to anything he has ever done for theaters and theatricals yet withal a capable chap and thoroughly conversant with the show business from every angle.

And that recalls that his brother, Mort H., is no slouch at running circuits, theaters and any kind of business that comes within his scope. Mort Singer has long been a prominent figure in Chicago theatricals and his success there is still the talk of the town. Mort H., since the reorganization of the Orpheum Circuit, is to make New York his permanent headquarters and that he will accomplish just as big business results and achieve it all without any parading of banners and bands is as good as granted by the conductor of this column who remembers some of the big things he put through out Chicago way. Any one who can succeed in Chicago as Mort Singer has will be able to find New York a soft lighting place once he starts the activities for the Orpheum organization.

War puns are obsolete.

Jokes re the coal shortage are now historic.

There are few quibs nowadays about landlords and high rentals.

Prohibition gags are all the fore but they are pretty dry in the main.

Presidential year may bring out a new crop but campaign gags as a rule stir up resentment more than anything else.

The new acts are watching the weekly Literary Digest pretty closely. Those that get the laughs are then regarded as surefire.

George Choos still keeps some of the florists busy supplying him with buttonhole carnations. G. C. was always a natty dresser.

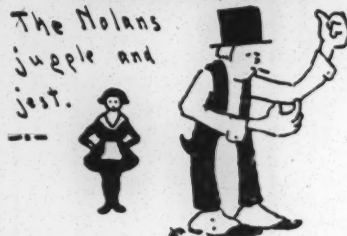
## Sol LeVoy Climbed

to managerial recognition through hard work and energy and when he was placed in charge of the Harlem Opera House the bunch who knew Sol well knew he would be a success. LeVoy has more than made good as the manager of the Harlem O. H. And no matter what kind of a special stunt the house offers to help the returns and dispense more cheer into the hearts of the patrons Sol LeVoy puts his whole soul into their consummation. We remember for years when Sol was the illustrated song singer up there and how Sol jumped in and helped out the different managers in conducting the special night doings. But Sol's popularity and his will to do things and accomplish much resulted in Sol getting the house management when the Keith offices made their last house change uptown. LeVoy is always on the job. He's courteous, polite and nice to everybody. Everybody from the four sides that bound the Harlem district knows Sol LeVoy. They don't call him Mr. LeVoy but just plain Sol. They do because he has become a part of their amusement lives. Sol LeVoy as a manager has made a bully success. The Harlem O. H. is thriving and is popular and Sol's happy. The Keith offices at last have found LeVoy's greatness. He can sing and run a theater.

## DRAMATIC MIRROR

## RIVERSIDE.

The Nolans juggle and jest.



The Mapleys in a pretty dance.



Irene Franklin with songs, old & new.

Swor Bros. play poker



suspiciously



Sheila Terry

is a graceful dancer, & has two nimble pents with her.

George MacFarlane has a cold, but still his voice is great.



Toto!

Fleen Bronson does a dandy single



Ernestine Myers & Paisley Moon are superb in the dance.

Facts and Figures

By Ed Randall.

## RULES OF POLICE CENSORS IN EFFECT

### One Piece Suits and Tights Used for Display Only Are Barred

POLICE censors of various big cities are already putting into effect the rules adopted recently in their meeting at the Hotel Astor, against performances in the theater which in their minds are unnecessarily vulgar and indecent. The rules adopted were:

(1) All performances shall be confined entirely to the stage of the theatre or place of amusement and no performer shall be permitted to leave the stage and mingle with the audience either in the aisles or boxes. Exceptions to this rule will be made only on permission given by special order of amusement inspector, critic or censor.

(2) No performer shall appear in one-piece suit. One-piece suits or tights worn by females where same are worn to display the female figure, are absolutely prohibited.

(3) No performer shall appear in

bare feet or bare legs except when special permission has been granted in writing by the amusement inspector. So called "shimmy," "coochy" and other muscle moving dances are absolutely prohibited.

(4) No performer shall appear portraying the "sex pervert" type of man.

(5) No performer shall portray the use of dope, either by hypodermic injection or by eating or by inhaling or in any manner that shows the effect of its use.

(6) Indecent suggestions and profane language must be eliminated from all performances.

The censors also decided to work along co-operative lines in the future. Another meeting will be held in New York this month when a National Municipal Theatrical Censors' Association will be organized.

## VAUDEVILLE BILLS

(Continued from page 61)

every minute with their long familiar and no matter how well remembered but always amusing marital squabble.

The Rooney family at present seem to be shining in revues. Mr. and Mrs. Pat in the talked of "Rings of Smoke" and now Pat's sister Julia in a most amusing and well staged thing called "Last Night," which also includes, the producer be praised, Earl Cavanaugh, Walter Clinton and seven congenial companions. Four of the congenial companions, comprising the chorus, are mentioned above. The act was a "riot," and Miss Rooney and Mr. Cavanaugh, who is a glib comedian made significant personal hits.

Walter Weems told about the party he went to where he met the unusually homely girl with the nose that was born and which she herself grew on to and then blew out notes of *The Vamp* and other popular songs, to the end that he had the house laughing all the time. Wilbur Mack has taken some of the material he used in "A Pair of Tickets" and also kept his principle assistant, Louie Holly, and having added some new stuff, now appears in a sketch with music called "Two is Company." They liked it.

Jean Sothorn offered her delightful "Evolution of a Quaker Girl," which was written by Billy Grady, and won her audience immediately and held it to the end. We frankly confess again to being entirely written out in praise of George Whiting and Sadie Burt. We do not wish to bore you with the same old repetitions of old. Suffice it to say that they were the same huge success they always are, and making bold to predict, always will be. The *Four Mars Brothers*, in their well known conglomeration of comedy and music pleased immensely that large part of every audience that always laughs at them.

TIDDEN.

## ORPHEUM BILL

Bothwell Browne Headlines Popular Program

Bothwell Browne and His Bathing Girls head the bill at the Orpheum

this week. This act is one of the finest girl revues in vaudeville today. The act opens with a series of poses by some nifty young ladies dressed in little or less. Then the *Browne Sisters* entertain with some dancing and accordion playing, both well done, although the musical numbers could be a little more up to date. *Bothwell Browne* himself appears only in the last scene, in which he does the Dance of Jealousy, bringing the act to a good climax.

*Ben Bernie*, that clever comedian, played his fiddle and put over some funny chatter, with a laugh in every line. *Joseph E. Bernard* presented a sketch called "Who Is She?" that deals with the subject of taming wild women.

*Frank Hurst*, formerly with *Bessie Clayton* and *Lucille Cavanaugh*, now has an act of his own that certainly is a hit. He has a fine voice and some well-picked songs. *George Austin Moore* entertained with some songs and stories of a military nature. He is pleasing, but the military stuff is now on the wane.

*Victor Moore* and *Emma Littlefield* and company presented their bare stage act called "Back to the Woods." This comedy never fails to bring down the house. *Vera Sabina*, assisted by *Maurice Spitzer*, danced several classical numbers.

*Johnson, Baker* and *Johnson*, those famous hat twirlers, closed the show.

HUSTED.

## BUSHWICK PROGRAM

Rooney and Bent the Big Attraction This Week

Pat Rooney and Marion Bent headlining, and some headliners. The whole show was just endured by the audience, pending the oncoming of this well known couple, as they were the closing act.

*Chong and Rose Moey*, with their Chinese costumes and American songs, opened. *Permane and Shelley*, with their opening act as a "special," playing violin and accordion, did fairly well. *Lovenberg Sisters* and *Sime Neary* followed in their new revue. Rope throwing by Mr. Neary was a big feature of the act.

*Cahill and Romine*, in "A Comedy Mix-Up," got away with a few jokes

and songs. *Franklyn Ardell* took honors with his old standby, "The Wife Saver." Always a welcome feature on the bill. *Gruver and Adeline*, with their horses and elephant, followed intermission, with some daring feats.

*Friscoe* also made a big hit with his xylophone, playing what the audience called for. Among his hits were *Tell Me, Chong, Carolina Sunshine* and others, which he rendered both in classic and jazz. *Dardanella* was loudly called for and cheered, but he refused to play it on account of *Rooney* having it in his act. Playing with an Edison machine behind him, it was hard to discern whether it was he or the machine playing, as he had one of his own records on.

Closing the bill were *Rooney and Bent* and their company in "Rings of Smoke." *Mlle. Marguerite* and *Frank Gill* did some very clever dancing, and *Lucille Love, Lillian Fermoye* and *Maude Drury* proved talented artists in their special branches. *Rooney* with his old "Rosy O'Grady" and *Marion Bent* helping him made the whole act a classy one, full of new stuff with old friends.

HUSTED.

## LEON ERROL TOPS ROYAL PROGRAM

Comedian Playing Two Houses This Week

The *Katherine Gordon* and *John Wilson* acts had been scheduled to appear at the Royal this week but owing to some eleventh hour rearrangement of bookings they were out of the bill. Instead *Leon Errol* who is also playing the Palace heads the bill in their place. *Errol* does the identical scene that is convulsing the downtown theater patrons and repeats his success in the Bronx. He is a supreme clown and the Royalists enjoy clowning, as has been evidenced before this. Not a soul walked out on him in the closing position, which is evidence of his favor, as we have seen the Bronxites hurry home to get dinner ready during an act with as large a name as *Errol*.

Another turn out of the bill was that of *Ames and Winthrop*. Substituting for them *Grace Nelson*, who we remember being programmed somewhere else last week as the "American made prima donna," pleased with her well selected program of songs, which she sings exceptionally well. The *Ramsdells* and *Deyo* presented with good results their series of dance novelties in the opening spot. *Bartrom and Sexton*, on second were somewhat a good singing act with a yodeling climax.

*Herbert Williams* and *Hilda Wolfus*, soon to appear in *John Murray Anderson's* new revue at the Greenwich Village Theater, had the house colloquially speaking, off their seats with their familiar "Hark, hark, hark." A rather strange condition existed on Tuesday afternoon. *Williams* had the house in roars all through the turn, but when the end came there was just enough applause to cause an encore. During this the audience went wild again and when the team went off there was only a mild spattering. Evidently the Bronxites' hands were cold.

*William Demarest* and *Estelle Collette* offered their "trifling talk, fancy fiddling and careless cello," which is essentially a musical act. Although they followed another musical act. The *Cora Youngblood Corson Company—Knights of Columbus Octette* had no difficulty in making a hit. They are different and would have no trouble in following a string of musical acts. *Eddie Heron*, who affects a loud green tie and has a tendency to mug his lines, and his two female assistants present an alleged comedy playlet that isn't half so good as most of the acts on the smallest circuits which is called "The Travelling Man," and which has such lines for example as "Yes I'm a salesman on the road for noiseless soup spoons."

TIDDEN.

## 81ST STREET OFFERS GOOD SHOW

James Thornton and Lillian Durkin Draw Applause

The Eighty-first Street is offering a six act bill this week which is well up to standard. There is no especially startling headline attraction, but there is what is far more satisfactory, a well rounded, entertaining bill. The item of particular interest is of course *James Thornton*. Even if he were not a first rate comedian, he would be a drawing card because of his long and well known career in the theater. But he is far above the average at delivering a monologue, as well. Styles change in comedy as well as in dress, but *Thornton* can give most of the younger generation cards and spades and beat them at their own game. He was greeted with applause at his appearance Monday afternoon, and sent off to the same tune.

*Capt. Betts' Seals* open the show. There is an undeniable fascination about seals. Probably it is because they look so infernally protoplasmic and act so intelligently. *Capt. Betts'* aggregation held the interest of the house every minute. In second spot *Lillian Durkin* scored heavily with her song routine. *Miss Durkin* is not only possessed of a striking appearance, but is that rare thing, a singer who knows how to sing. Among her songs are *Your Eyes, Dardanella*, and *I've Found the Nesting Place of the Blue Bird*. *Ray Perkins* officiated at the piano. The act was heartily received at the Eighty-first Street as indeed it should be any place. *Kane* and *Herman* follow. They have an amusing line of drunk talk, a couple of songs and an excessive use of the spotlight. "The *Girlies' Club*" with *Bobby Bernard* and a bunch of girls, stacks up pretty well in spite of its age. By far the best number, according to the Monday afternoon audience, is the *I'm Going to Kill You with Love* song made famous by *Whiting and Burt*. After *James Thornton*, who followed the revue, came the closing number, *Recredis*, presented by *Miss Rialta* and a lot of girls. Everything in the line of dancing, from the old fashioned serpentine, to the more recent aesthetic and the current jazz, is contained in the act, and that means a pretty big repertoire.

MARTIN.

## WHERE THE ACTS ARE NEXT WEEK AND HOW THEY DID THIS WEEK

—Week of January 19th in Parenthesis—

**NEW YORK: ALHAMBRA**—Julian Rose; Juggling Nelsons (Balt., Mary.); Cameron and Kennedy; (N. Y., Colo.); Demarest and Collette; Clark, Sylvia; Flashes. **COLONIAL**—Loyal, Sylvia; Marx Bros. and Co.; Weems, Walter; Pearson Trio; Last Night; Howard, Joe; Clark, Ethel; Ford and Cunningham. **PALACE**—Franklin, Irene; Rogers, Allan; Gibson and Connelly; Swor Bros. **RIVERSIDE**—Rogers, Allan (N. Y., Royal); McGivney, Owen (Phila., Keith); Sabina, Vera (Bklyn., Bush.); Cook, Joe (Bklyn., Orph.); Shields, Ella; Wheeler Three (N. Y., Al.). **ROYAL**—Bobbe and Nelson (N. Y., River.); Meyers and Noon; Mills and Co.; June (Bklyn., Bush.); Chong and Moe (N. Y., River.); Bernie, Ben (Balt., Mary.); Johnson, Baker and Johnson (N. Y., River.).

**BROOKLYN: BUSHWICK**—Grook and Partner; Terry and Co.; Shelah (Phila., Keith); Lena, Lily (Bklyn., Orph.); Nawn and Co.; Tom; Zomah (N. Y., Royal); Quinn and Co.; Vie. **ORPHEUM**—Swift and Kelly; Johnson and Co.; J. R.; Kobal and Co.; Loyal, Alf. (Phila., Keith); Adair and Co.; Jean (Bklyn., Bush.); Lloyd and Christie; Grook and Partner; Errol and Co.; Leon (Wash., Keith).

**BALTIMORE: MARYLAND**—Ball and Bro.; Rae E. (N. Y., River.); Reynolds and Donegan (Wash., Keith); Huff and Co.; Grace; Ernie and Ernie; Once Upon a Time (Phila., Keith); Aerial Lloyds; Held, and Co.; Anna Jr.; Nelson, Grace.

**BOSTON: KEITH**—Payne and Co.; Nina; Nolan and Nolan; McFarlane, Geo.; Dotson (Prov., Keith); Rooney and Bent and Co. (Prov., Keith); Playmates; Permane and Shelly (Prov., Keith); Tozart. **BUFFALO: SHEA**—Kahrnum; Bard, Wilkie; Great Johnson; DeVoy and Co.; Emmett; Archer, L. and G.; Wilton Sisters. (All to Toronto, Shea).

**CINCINNATI: KEITH**—New Year's Week was a gay one at Keith's; plenty of comedy, lots of pretty girls, and some good music in a happy combination. "Kiss Me" is a musical comedy tabloid that really gets over big. Ethel Corcoran and Harry Myer are featured. The feature of the acts is a specialty by Dorothea Sadler in a vampire role, in which she sings a song called "Painted Women." The Quixie Four were recalled repeatedly. Lillian Herlain offered a number of ballads that took well. James and Sadie Leonard again present their comedy sketch "When Caesar C'a Her." As a burlesque it is as effective as ever. Stanley and Birnes have some clever dance steps. Jack Hanley opened the bill with some interesting juggling, and a posing athletic exhibition for the final curtain, offered by Lillian and the Twins held fair attention.

Bill for week of Jan. 10—Henry's Pets, Chas. (St. Louis, Keith); Brower, Walter (St. Louis, Keith); Herman, Mme. (St. Louis, Keith); Brener, Dorothy (St. Louis, Keith); Valentine, Bob and Peggy. Goldenburg.

**CLEVELAND: KEITH**—Josephson's Icelanders; Patricola and Myers; Bailey and Cowan (Det., Empress); Salmo, June (Colum., Keith); Mrs. W.'s Surprise.

**COLUMBUS: KEITH**—Rinaldo Bros.; Gaxton and Co.; Wm.; Morris, Elida (Dayt., Keith); Hunting and Francis (Dayt., Keith); Brack and Co.; Wm. (Tol., Keith); Rice and Werner (Tol., Keith); Jarow.

**DAYTON: KEITH**—Jazzland Navy Oct. (Colum., Keith); Morton and Co.; J. C. (Cleve., Keith); Kelly, Walter C.; Leonard and Co.; J. and S. (Colum., Keith); Roth, Dave; Dyer and Co.; H. (Cleve., Keith); Hamilton and Barnes; Farrell and Co.; Alfred (Tol., Keith).

**DETROIT: EMPRESS**—Rome and Cullen; Camillas' Birds; Stone and Kalisz; Crawford and Broderick; Adolphus and Co.; Embs and Alton; Whipple, Huston Co.; Breen, Harry. (All to Rochester, Empress.)

**ERIE: KEITH**—Briscoe and Rau; Magic Glasses; Pollard.

**GRAND RAPIDS: EMPRESS**—Ingles, Jack (Det., Empress); Murray, Elizabeth (Det., Empress); Diani and Rubini (Tol., Keith); Sylvester and Vance; Samayra; Millard and Doyle; McCane and Co.; Mabel; Claire and Atwood.

**HAMILTON: LYRIC**—Hamilton, Alice (Buff., Shea); Heart of Annie Wood (Det., Empress); Creole Fashion Plate (Buff., Shea); Gray and Graham.

**INDIANAPOLIS: KEITH**—Countess Verona (Cincin., Keith); Oakland, Will; Potter and Hartwell (Cincin., Keith); Breen Family (Cincin., Keith); Baker, Belle (Cincin., Keith).

**LOUISVILLE: KEITH**—McMillan Co.; Lida; Olsen and Johnson (Indup., Keith); Stanley and Birnes (Pitts., Davis); Lillian and Twin Bros. (Colum., Keith); Herlein, Lillian (Pitts., Davis); Hussey and Co.; Jas. (Grand Rap., Emp.).

**LOWELL: KEITH**—Clark and Bergman; Follis Girls; Grew and Pates (Port., Keith); Ash and Hyams; Brower Three; The Clockers; Stanley and Dale.

**MONTREAL: PRINCES**—Imhoff, Conn and Corinne; Lady Sen Mei; Arco Bros.; Buzzell and Parker (Hamilton, Lyric); Rubeville; Morgan, J. and B.

**PHILADELPHIA: KEITH'S**—The Spanish Revue seemed to be a hodge-podge of left-overs from "The Land of Joy," with some very snappy dancing and mediocre singing. The act was mildly received by a cold house. Francis Yates and Gus Reed showed their nine voices to advantage. The female impersonation was good. Reynolds Donegan and Company held the audience in their seats in the closing position, and their acrobatic skating was worth while waiting for. Ann Gray is a dainty miss who sings and plays her own accompaniments on the harp. Joe Browning with his weird smile and serious expression offered a "timely sermon" that pleased. Emmet Devoy and company gave a sentimental sketch "Mother's Diary." Jack Wyatt and his Scotch Lads and Lassies sang and danced and bag-piped with much energy. The crossed-swords dance was good. James Kelly and Emma Pollock made much of the comedy get-up. The Two Carltons opened with gymnastic stunts.

Bill for week of Jan. 10—Scott, Henry; Lloyd, Alice (Bklyn., Bush.); Whiting and Burt; Mehlinger and Myers (Phila., Keith); Yeoman and Lizzie, G.; Novelty Clintons; Chandon Three; Moore and Co.; Victor.

**PORTLAND: KEITH**—Roe, Ruth; Langford and Fredericks (N. Y., River.); Reed and Tucker; Horlick and Sarampas; LaToys Models (Mont., Prin.); Joyce Jack.

**PROVIDENCE: KEITH**—Phillips, Sidney (Bos., Keith); Juliet (Bos., Keith); Bergere Co.; Valerie; Nellis, Daisy; Duffy and Sweeney; Bremmen and Bro.; Peggy; Gosler and Lusby; Curzon Sisters (Bos., Keith); Williams and Wolfus.

**PITTSBURGH: DAVIS**—Petrova, Olga (Wash., Keith); Moran and Wiser (Youngn., Hip.); Nugent, J. C. (Tol., Keith); Stanton, V. and E.

**ROCHESTER: SHEA**—George, Edwin; Dickinson and Deagon; Wirth, Pipp and Co.; The Dorans; Seeley and Co.; Blossom; Holman and Co.; Harry; Britton, F. and M.; Ford, Margaret.

**SYRACUSE: TEMPLE**—O'Neil and Keller (Cleve., Keith); King and Co., Chas.

**TOLEDO: KEITH**—Slayman Ali Arabs; Brendel and Burt (Grand Rap., Emp.); LaVier, Jack (Grand Rap., Emp.); Pieler and Schofield (Dayt., Keith); Zardo (Grand Rap., Emp.); Samuels, Rae; Remple and Co.; H.; Morris and Campbell (Grand Rap., Emp.).

**TORONTO: SHEA**—Dobson and Co.; Frank (Mont., Prin.); Dunedin, M. and J. (Bos., Keith); Comer, Larry; Martin and Webb; Primrose Four; Wish Wynne; Dancing McDonalds.

**WASHINGTON: KEITH**—Gray, Ann (Balt., Mary.); Spanish Revue (Balt., Mary.); The Briants; The Leightons.

**WILMINGTON: GARRICK**—Ward and Van; George, Col. Jack; Gautier's Bricklayers; Fanton and Co.; Joe; Darling and Dooley; Hill, Ed.

### Loew's

**NEW YORK: AMERICAN**—First half. Swaine's Cats and Rats; Connors and Foley; Scranton, Harry and Anna; Mason and Gwynne; Nine Crazy Kids; Morrison and Harte; Jackson and Co.; Thos. P.; Four Volunteers; Margy Duo. Second half. Mangan Troupe; Clark, Hughie; Ziegler Twins and Co.; Kuehn, Kurt and Edith; Shaw and Co.; Leila; Gardner, Grant; three to fill. **AVENUE B**—First half. Wray's Manikins; The Painters; Gilmore and Co.; Phylis; Weston and Eline; Scanlon, Denos and Scanlon. Second half. Wiki Bird; Wells, Virginia and West; Nine Crazy Kids; Bennett, Murray; Three Melfords; one to fill. **BOULEVARD**—First half. Mlle. Harding; Faden Trio; Munson and Co.; Marion; Clark, Hughie; Eight Dominoes. Second half. Togan and Geneva; Davis and Chadwick; Townsend, Wilbur and Co.; Monte and Lyons. **DELANCY ST.**—First half. Hallen and Goss; Bertram, May and Co.; Harris, Dave; Newport and Stirk; one to fill. Second half. Mlle. Harding; Challis and Lambert; Holden and Herron; Case for Sherlock; Darcey, Joe; Eight Dominoes. **GREELEY SQ.**—First half. DuBois, Wilfred; Dreon Sisters; Fields and Edwards; Shaw and Co.; Leila; Hampton and Blake; Markley Trio. Second half. Margy Duo; Carlton, Ubert; Cook and Oatman; LeRoy and Diessner; Girl in the Air. **LINCOLN SQ.**—First half. King Bros.; Evans, Will J.; Cook and Oatman; Four Renee Girls. Second half. Francis and Wilson; Faden Trio; Bertram, May and Co.; Mason and Gwynne. **NATIONAL**—First half. Francis and Wilson; Challis and Lambert; Jocelyn and Chapman; Darcey, Joe; The Financiers. Second half. Hanlon and Arthur; Dreon Sisters; Gilroy, Dolan and Correll; Harris, Dave. **ORPHEUM**—First half. Leo, Louis; Monte and Lyons; Bonner and Powers; Smith, Fay and Jack; Bennett,

Murray; Odiva and Seals. Second half. Kennedy and Kramer; Fields and Edwards; Hampton and Blake; Evans, Will J.; Odiva and Seals; one to fill. **VICTORIA**—First half. Togan and Geneva; Kuehn, Kurt and Edith; Waiters Wanted; Rehn, Marva; Hello Judge. Second half. Steiner Trio; Bonner and Powers; Lind and Co.; Homer; Shea and Carroll.

**BROOKLYN: DE KALB**—First half. Steiner Trio; Watson, Lillian; Gilroy, Dolan and Correll; Brown and Co.; Hank. Second half. Leo, Louis; Connors and Foley; McConnell and Simpson; Smith, Fay and Jack; Newport and Stirk. **FULTON**—First half. Hayataka Japs; Kennedy and Kramer; Carlton, Ubert; McConnell and Simpson. Second half. King Bros.; Hallen and Goss; Jocelyn and Chapman; Rehn, Marva; The Financiers. **METROPOLITAN**—First half. Girl in the Air; Holden and Herron; Townsend, Wilbur and Co.; LeRoy and Diessner; Mangan Troupe. Second half. Scranton, Harry and Anna; Watson, Lillian; Jackson and Co.; Thos. P.; Four Volunteers; Hello Judge. **PALACE**—First half. Vee and Telly; Wells, Virginia and West; Walmsley and Keating; O'Clare and Girls, Wm. Second half. Swan, Robert; Anthony and Ross; Scanlon, Denos and Scanlon; two to fill. **WARWICK**—First half. Swan, Robert; Neal and Stewart; Lind and Co.; Homer; Shepperd and Dunn; Clark's Hawaiians. Second half. Aubrey and Riche; Waiters Wanted; Brown and Co.; Hank; The Brimbos; one to fill.

**ATLANTA: GRAND**—First half. Larned, Harry; Barra Sisters; Baseball Four; Elliott, Fred; Stanton and Co.; Will. Second half. Red and Blondy; Davis and McCoy; "Salvation Molly"; Burke and Durkin; Simmons and Bradley. **BALTIMORE: HIPPODROME**—Cook, Mortimer and Harvey; Boudini and Bernard; Antrim, Harry; Mimic World.

(Continued on page 69)

### American Theater.



The Novelty Minstrels need no barrage.



From a description by Ed Randall.

### THE NEW ACTS

#### Douglas Westley Players

Comedy Sketch—15 Minutes—Full Stage—23rd Street

The comedy playlet which the Douglas Westley Players have selected as a vehicle for vaudeville, leaves much to be desired. It may get by in small time houses but it will not form the habit of stopping the show even there. It deals with a young man who gets another young man to act as a burglar so that he may show his fiancée how brave he is. The fiancée is such a pettish individual it seems hardly worth the trouble, and the burglar has the best of it most of the time. There are sure laughs in a couple of gag lines which are worked pretty hard, and the situation is not without some interest. The players work hard and what comedy there is, is due solely to their efforts and not to the playwright's.

Martin.

#### Frank and Mazie Hughes

Dance Revue—15 Mins.—Full Stage (Special Set)—23rd Street

J. J. Hughes presents Frank and Mazie Hughes in a dancing act which has certain points that recommend it highly. Both the principals are graceful and have pleasing personalities, and though they do nothing startling in the way of terpsichorean feats, are nice to watch. The numbers they have chosen are an introductory more-or-less-jazz dance, a quaint old fashioned romance, and a fantastic Netette and Rintintin number. They are all well done, but need a great deal of speeding up. There are long stage waits between numbers, also, which are not filled by the pianist who accompanies the team. There is charm and daintiness in abundance and these go a long way toward making this sort of act pleasing, but speed is an absolute requirement. Undoubtedly this can be achieved without much trouble, and when it is Frank and Mazie Hughes should have a very presentable offering indeed.

(Continued on page 70)

#### Quiet Bill at 5th Avenue the First Half

While the Fifth Avenue bill the first half looked like a mighty big layout of vaudeville the running, however, proved a horse of another color. Just what was wrong was hard to conjecture, yet the show seemed to be running on three wheels.

One act worked hard to please but failed to get the results, owing to a terrible cold that the woman of the team of McCue and Deane displayed. The hoarseness at times almost prevented her from working at all although she gamely stuck to the assignment when she should have been under the doctor's care.

Hugh Herbert and Co. were there and yanked most of the comedy attention through the individual work of Herbert as the Jewish broker who thought he was a ruined man when his partner apparently vamoosed with the firm's money. The act runs well enough but it is not the best that Herbert has done and we hope that this clever young man will go in for bigger things.

Betty, Donn is reviewed under New Acts. "Puppy Love" has everything but a basic idea and a song hit or two. The sponsors for this act have given it a colorful setting but it doesn't hit up the comedy speed that it should. Frank Ellis works hard with material that has no rhyme or reason and does well in a way but the results are lacking.

The Dunbar Hussars closed the show and made a flashy showing.

Mark.

#### 23rd Street Last Half Bill Not Unusually Good

The bill at the 23rd Street Theater for the last half of last week was not by any means above average. James and Eta Mitchell opened with a very good acrobatic act which won the approval of the house. In second spot Joe Tilyou and George Rogers combined acrobatics and songs and comedy and dancing in such a manner that none of it stood out and most of it was pretty dull, especially the comedy efforts. The Douglas Westley Players followed with a sketch which provoked a certain amount of laughter but was not a comedy riot by a long shot. In fact it was not until Ben Smith started activities that the show began to perk up. Smith won large success with his songs and stories. J. Francis Sullivan, a rough Irish gentleman assisted by a lady whose name seemed to be Co., landed another laugh hit. The rougher he got the better he got over, and when he finished such salvoes greeted him that he was forced to come back and sing some parodies about profiteering and prohibition. Marie and Ann Clark followed. The eccentric comedy of the one who works in the audience is unusually clever, and the act proved a very diverting bit of foolery. Frank and Mazie Hughes closed with a dancing act.

Martin.

(Continued on page 70)

**BIRMINGHAM: BIJOU**—First half. Frabel, Earl and Emma; Freeman and Lewis; Pisano and Bingham; Weir, Jack and Tommy; LaVarrs. Second half. Larned, Harry; Barra Sisters; Baseball Four; Elliott, Fred; Stanton Co., Will.

**BOSTON: ORPHEUM**—First half. Minus and Bryant; Doherty and Salvatore; Lorraine, Bud; Nine o'Clock; Carr, Nat; Theodore Trio. Second half. Sinclair and Gray; Karey, Karl; Hart and Co., Geo. Drury; Baker and Rogers; Stevers and Lovejoy; one to fill.

**CHICAGO: McVICKERS**—Musical Waylans; McLoughlin and Evans; Taylor and Francis; Rice, Francis; Mellilo Sisters Co.

**CLEVELAND: LIBERTY**—Mae and Mack; Gordon and Delmar; Love Race; Zuhn and Dreis; Aerial Butters.

**DALLAS: HIPPODROME**—First half. Goldie and Ward; Bennett Twins; Hall Co., Ethel Mae; Goldie, Jack; Three Victors. Second half. Lockhardt and Laddie; Rose Garden; DeVine and Williams; Lane and Plant; Honey Girls.

**DETROIT: COLONIAL**—Brown's Dogs; Garland, Harry; Downing and Bunnin; McGreevey and Doyle; Ordway, Laurie; Fashions DeVogue.

**FALL RIVER: EMPRESS**—First half. Sinclair and Gray; Karey, Karl; Hart and Co., Geo. Drury; Baker and Rogers; Stevers and Lovejoy. Second half. Doherty and Salvatore; Minus and Bryant; Nine o'Clock; Carr, Nat; Theodore Trio.

**HAMILTON: LOEW**—Flying Weavers; Reilly, Chas.; Welch and Co., Lew; Rucker and Winfred; Kajiyama.

**HOBOKEN: LOEW**—First half. Les Valadons; Hurst, Honey; A Perfect Day; Anthony and Ross; The Brinbos. Second half. George, P.; Meyers, Bell; Stafford and Co., Frank; Weston and Eline; Four Renee Girls.

**HOUSTON: PRINCE**—First half. Griffiths, Fred; Hart and Helene; Finn and Co., Arthur J.; Delbridge and Gremmer; Three Walters. Second half. Sansone and Delilah; Burns and Garry; Russell and Titus; Darrell Co., Mabel; Sweet Sweeties.

**KANSAS CITY: GARDEN**—First half. Three Gregorays; Reed, Jessie; Abbott Co., Pearl; Grey and Klumker; Married via Wireless. Second half. Oliver; Francis and DeMar; Which One Shall I Marry; Russell, Marie; Belle and Carol.

**MEMPHIS: LYCEUM**—First half. DeLier, Joe and Sadie; Murphy and Driscoll; Carlisle and Roemer; Bernard and Meyers; Grazer and Lawlor. Second half. Frabel, Carl and Emma; Freeman and Lewis; Pisano and Bingham; Weir, Jack and Tommy; LaVarrs.

**MONTREAL: LOEW**—Gray, Bud and Jessie; Cunningham and Bennett; Eldert and Co., Betty; Stanley, Stan; Star Opera Co.

**NEW ORLEANS: CRESCENT**—First half. Sansone and Delilah; Burns and Garry; Russell and Titus; Darrell Co., Mabel; Sweet Sweeties. Second half. DeLier, Joe and Sadie; Murphy and Driscoll; Carlisle and Roemer; Bernard and Meyers; Grazer and Lawlor.

**NEW ROCHELLE: LOEW**—First half. Aubrey and Riche; Payton and Lum; Stafford and Co., Frank. Second half. Vee and Telly; Walmsley and Keating; Clark's Hawaiians.

**OKLAHOMA CITY: LIBERTY**—Stanley; Mack and Salle; Rella Co., Knorr; Barnes and Freeman; Levy and Girls, Jack. Second half. Three Herbert Girls; Powell and Worth; Horton Co., Henry; Walters and Walters; Russell and DeVitt.

**PITTSBURGH: LYCEUM**—The LeLands; Pentano and Perry; Henshaw and Avery; Barron and Burt; Stafford and DeRoss.

**PROVIDENCE: EMERY**—First half. Linkos; Ferguson and Sunderland; Davis and Rich; Black and White Revue; two to fill. Second half. Hall and Guilda; Bowers and Saunders; Lorraine, Bud; Black and Co., Stuart; Ferns and Litt; Les Morchants.

**SPRINGFIELD: BROADWAY**—First half. Hall and Guilda; Bowers and Saunders; Black and Co., Stuart; Ferns and Litt. Second half. Linkos; Ferguson and Sunderland; Davis and Rich; Black and White Revue.

**SAN ANTONIO: PRINCESS**—First half. Beeman, Wayne; Dove, Mabel and Johnny; Two Yaquis; Weber, Beck and Frazer; Clairmont Bros. Second half. Griffiths, Fred; Hart and Helene; Finn Co., Arthur J.; Delbridge and Gremmer; Three Walters.

**ST. LOUIS: GARRICK**—First half. Ford and Hewitt; Lyons and Clayton; Dae and Neville; Johnson Bros. and Johnson; Weiss Troupe. Second half. Three Gregorays; Reed, Jessie; Abbott Co., Pearl; Grey and Klumker; Married via Wireless.

**TORONTO: YOUNGE**—Moore Trio, Jack; McMahon Sisters; Frede, Steve; Martelle and Co., Howard; Ward Bros.; Musical McLarens.

**WACO: HIPPODROME**—First half. Lockhardt and Laddie; Rose Garden; DeVine and Williams; Lane and Plant; Honey Girls. Second half. Beeman, Wayne; Dove, Mabel and Johnny; Two Yaquis; Weber, Beck and Frazer; Clairmont Bros.

## Orpheum

**CALGARY: ORPHEUM**—Jan. 12-14. Clayton and Co., Una; Hearn, Sam; Clifford, Edith; Ford and Urma; Ishikawa Bros. (Same bill plays VICTORIA, 15 and 16).

**CHICAGO: MAJESTIC**—King and Girls, Chas.; Not Yet Marie; Stone and Hayes; Towle, Joe; Cooper and Ricardo; Greenlee and Drayton; Hanley, Jack; Randalls, The. **PALACE**—U. S. Navy Jazz Band; Rash and Co., Albertina; Lydell and Macy; Santos and Hayes; O'Neil and Keller; Bonner, Diana; Karl Emmy's Pets; King Co., Fern. **STATE LAKE**—Ellis, Mmc.; Stanley, Aileen; Taylor Co., Farrell; Nursery Land; Vincent Co., Claire; Ja Da Trio; Regay and Lorraine Sisters; Masters and Kraft; Aerial Smiths.

**DENVER: ORPHEUM**—Hoffmann, Gertrude; Meredith and Snoozer; Fox and Ward; Jerome and Herbert; Watts and Hawley; Beginning of World; Cellos, Van.

**DES MOINES: ORPHEUM**—Saranoff and Girls; Shaw, Lillian; The Man Hunt; Baraban and Grohs; Zarrell Co., Leo; Baker, Phil.

**DULUTH: ORPHEUM**—Cooper, Harry; Jason and Haig; Mann, B. and H.; Nichols, Nellie; Burns and Frabito; Lo, Maria.

**KANSAS CITY: ORPHEUM**—Rock and Girls, Wm.; Boslock's Riding School; Kitney and Reaney; O'Donnell and Blair; Green and Myra; Samaroff and Sonia; Gould, Venita.

**LOS ANGELES: ORPHEUM**—Hyams and McIntyre; Overseas Revue; Barnes, Stuart; De Mar, Grace; Howard's Ponies; Barber and Jackson; Frawley and Louise; Stedman, Al and F.

**LINCOLN: ORPHEUM**—Shirley and Band, Eva; Salon Singers; Richards, Chris; Indoor Sports; Phina Co.; Collins and Hart.

**MEMPHIS: ORPHEUM**—Long Tack Sam Co.; Burkhardt, Maurice; Stedhens and Hollister; Savo and Co., Jimmy; King Co., Rosa.

**MILWAUKEE: MAJESTIC**—U. S. Navy Glee Club; Yvette and Company; Avey and O'Neil; Powers and Wallace; Lee and Cranston; Kanazawa Japs; Mullane, Frank; York's Dogs, Max.

**PALACE**—Kennedy, Frances; Sharrocks, The; Seven Honey Boys; Tango Shoes; Pot Pourri Co.; De Voe Trio, Harvey; Walsh and Bentley.

**MINNEAPOLIS: ORPHEUM**—Four Roses; White, Elsie; Kennedy and Co., Jack; Ciccolini; Moran Dancers; Marino and Malley; Samsted and Marion.

**NEW ORLEANS: ORPHEUM**—Nash and O'Donnell; Conrad, Ed. and B.; Rose, Harry; Libby and Nelson; Bonconi, Maleta; Lohse and Sterling.

**OAKLAND: ORPHEUM**—Edwards Co., Gus; Rickards, The; Gabriel Co., Master; Sale, Chic; Kay, Dolly; Arnaut Bros.; Bensee and Baird; Evans and Co., Ernest.

**OMAHA: ORPHEUM**—Casting Wards; West Co., Arthur; Coleman, Claudia; Radkha, Princess; Wood and Wyde; Amaros, Werner.

**PORTLAND: ORPHEUM**—Extra Dry; Pietro; Four Readings; Bernard and Duffy; Taylor Co., Eva; Lachmann Sisters.

**SACRAMENTO: ORPHEUM**—Jan. 12-14. Ford Sister and Band; Three Jordan Girls; Osterman, Jack; Gallagher and Martin; Roy and Arthur; Montgomery, Marshall. (Same bill plays FRESNO, Jan. 15 and 16).

**ST. PAUL: ORPHEUM**—Santry and Ban, Henry; Duffet Co., Bruce; Jolson, Harry; Window, Muriel; Bradley and Ardine; Kennedy and Nelson; Lightner and Alexander.

**ST. LOUIS: ORPHEUM**—Mayhew and Taylor, Stella; Kelly Co., Geo.; Sweeties; Burt and Rosedale; Tannen, Julius; Gascoignes, Royal; Doner, Ted; Robins.

**SALT LAKE CITY: ORPHEUM**—Lambert and Ball; Price and Co., Geo.; Rigoletto Bros.; Cullen, Jas. H.; Cartmell and Harris.

**SAN FRANCISCO: ORPHEUM**—Marmein Sisters and Schooler; McDermott, Billy; Four Mortons; Black and O'Donnell; Riding Duttons; Travers and Douglas; Stein and Phillips; Hudler; Nazarro and Band, Nat; Sterling and Marguerite.

**SEATTLE: ORPHEUM**—Lyons and Yosco; Hall, Bob; Budd, Rute; Brice and Co., Lew.

**WINNIPEG: ORPHEUM**—Ruegger, Elan; Kenny and Hollis; Duffy and Caldwell; For Pitty's Sake; Wheaton and Carroll; Pisano Co.; Lucille and Cockie.

**VANCOUVER: ORPHEUM**—Grapewin and Co., Chas.; Renault, Francis; Stelle and Winslow; Fitzgibbons, Bert; Bankoff and Co., Ivan; Courtney, Fay.

## Chicago—Keith

**BATTLE CREEK: BIJOU**—First half. Whitman and Co., Mabel; Beck and Stone; Honor Thy Children; Patricola; The Cromwells. Second half. Three Japs; Just for Instance; Carleton and Lewis; Fox and Mayo; Cantor's Minstrels.

**BAY CITY: BIJOU**—First half. Wilbur and Girlie; Walton and Brant; Dining Car Minstrels; Kaomi, Sam K.; Lewis, Fred; Britana Three. Second half. Fonda, Mabel; Holmes and Wells; Christholm

(Continued on page 70)

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and Breen; Sorrento Quintette; Lyons Jimmy; Wright and Davis.

**BRANTFORD: TEMPLE**—First half. Austin and Allen; Hamlin and Mack; Kilkenny Duo; Cheer Up; Nowlin Troupe, Ellis. Second half. Elliott, Lou; Lester Four, Al; Toy Ling Foo.

**CRAWFORDSVILLE: STRAND**—Frear, Baggott and Frear; Romair and Ward; In the Dark; Creighton, J. B.; Gordon, Frank.

**FLINT: PALACE**—First half. Everest Monks; Ahearn, Dan; Burns and Wilson; Christolm and Breen; Berry, Lyda; Byron Bros. Second half. Peters and Le Bauf; Brent and Hayes; Mathews and Co.; Ezra, Lewis, Fred; Adams and Thomas; Degnon and Clifton.

**FORT WAYNE: PALACE**—First half. Frear, Baggott and Frear; Manning and Hall; Beverly, S. and A.; Hughes, Mrs. Gene; Bial and Early; La Pearl, Ray; Chalfonte Sisters. Second half. Young and Sister, De Witt; Thelma; Robert and Robert; You'll Be Surprised; Lee and Bennett; Mullen and Corelli; Palirey, Hall and Brown.

**JACKSON: ORPHEUM**—First half. Grey, Bud and Jessie; Erminie and Sister; Vincent, Peggy; Carleton and Lewis; Saxon and Farrell; Cantor's Minstrels. Second half. Whitman, Mabel; Beck and Stone; Burns and Wilson; Honor Thy Children; Berry, Lyda; Nathan Bros.

**KALAMAZOO: REGENT**—Second half. Herman and Shirley; Loos Bros.; Dining Car Minstrels; Ebbs, Wm.; Brown's Highlanders.

**KINGSTON: GRAND OPERA**—First half. Amedeo; Lydston and Emerson; Powell Troupe. (Same bill plays Petersboro Second half.)

**KOKOMO: SIPE**—Second half. Monroe and Scott; Saxon and Farrell; Agar Box Lindsay; La Pearl, Roy; On the Mississippi.

**LAFAYETTE: FAMILY**—Second half. Manning and Hall; Golden Bird; Ward and Wilson; Chalfonte Sisters.

**LANSING: BIJOU**—First half. The Stanleys; Arnold and Taylor; Mathews Co.; Ezra; Lyons, Jimmy; Maryland Singers. Second half. Grey, Bud and Jessie; Lee and Lawrence; Among Those Present; Patricola; The Cromwells.

**LOGANSPOUT: COLONIAL**—Haney, Henry and Grace; Teddy, Alice.

**MUSKEGON: REGENT**—First half. Oxford Three; Loos Bros.; Just for Instance; Ebbs; Wm.; La Grotto. Second half. Everest's Monks; Bial and Early; Hall and Brown; Childs, Janet; Bill and Eva.

**OWOSSO: STRAND**—Wilbur and Girdle; Byron Bros. and Band.

**SAGINAW: JEF STRAND**—First half. Degnon and Clifton; Holmes and Wells; Among Those Present; Lee and Lawrence; Sorrento Quintette. Second half. Two Kawanas; Arnold and Taylor; Kaomi, Sam K.; Maryland Singers; Ahern, Dan; Everest's Monks.

### Western Vaudeville

**ALTON: HIPPODROME**—Rolling Along; Burkhardt and Roberts; La Varre, Paul and Walt.

**BELLEVILLE: WASHINGTON**—First half. Morgan and Anger; Winchell and Green; Belmont's Warblers. Second half. Gonne and Albert; Linn, Ben; Kleist and Co., Paul.

**CEDAR RAPIDS: MAJESTIC**—First half. Broad, Billy; Vassar Girls, Eight; Whitfield and Ireland; Kate and Wiley. Second half. Skatelles; Rogers, Fred; Anger and Curtis Boys; League of Nations.

**CHICAGO: KEDZIE**—First half. Monroe and Grant; Earl and Edwards; On the Miss.; Blondell, Mabel; Century Serenaders. Second half. Bally Hoo Trio; Prosperity; Curtis, Julia; Bennett Sisters.

**DUBUQUE: MAJESTIC**—Pierce and Goff; Rice and Newton; Handsworth, Octavia; Fields and Wells; Cummins and White.

**DULUTH: GRAND**—First half. Booth and Leamer; Smith and Kenne; Let's Get Married; Mathis, Bert and Eloie; Sakato Trio. Second half. Morton Bros.; Blossom, Baird and Co.; Temple Quartette; two to fill.

**ST. LOUIS: ERBER'S**—First half. White, Bob; In the Dark; Baxley and Porter; La Varre, P. and W. Second half. Belmont's Warblers; Deal, Edna; Morgan and Anger; Monks, Galettis.

**MINNEAPOLIS: GRAND**—Kimball and Kenneth. **PALACE**—First half. Bingham Four; Meanest Man in the World; Granville and Fields; two to fill. Second half. Paraillo; Ferguson and Co., Dave; Headsly Trio; two to fill.

**ST. LOUIS: COLUMBIA**—First half. Garcinetti Bros.; Billie and Dot; Burkhardt and Roberts; Mario and Co., Rita. Second half. Clemenso and Gerson; Winchell and Green; Wallace and Ben, Grace; Mahoney, Tom; Rolling Along. **GRAND**—Ledegar, Chas.; Noda, Al.; Vernon and Rogers; Bailey Duo, Cliff; Orren and Drew; Green and Dean; Kalaluh's Hawaiians; Roberts, Strawn and Duffy; Thaler's Circus. **RIALTO**—First half. Kleist and Co., Paul; Carl and Inez; Mortimer, Lillian; Mahoney, Tom; Galletti's Monks. Second half. Billie and Dot; Dietzel and Carroll; Coley and Jaxon; Mario and Co., Rita.

**ST. PAUL: PALACE**—First half. Scott, Billy; Garden, Geo. and Lilly; On the Links; Enright and June; De Lyons, Terre. Second half. Bingham Four; Meanest Man in the World; Granville and Fields; two to fill.

**SUPERIOR: PALACE**—First half. Morton Bros.; Baird and Co., Blossom; Temple Quartette; two to fill. Second half. Booth and Leander; Smith and Keefe; Let's Get Married; Waters, Bert and Elsie; Sakata Trio.

**WINNIPEG: STRAND**—First half. Rice and Graham; Linton, Tom and Jungle Girls; Wade, Claude; one to fill. Second half. Jones and George; Four Bill Posters; Lutes Bros.; one to fill.

### Poli

**BRIDGEPORT: PLAZA**—Jan. 12. First half. Moore, Geo.; Ector and Dina; Orpheus Comedy, Four; Past and Present. Second half. Arlington and Co., Mildred; Boyer and Co., Nancy; Davis, Billy; McWatters and Tyson. **POLI**—Jan. 12. First half. Collins and Greene; Aubrey, Wilson, Trio; Zelaya; Girlies Club. Second half. Dare Bros.; Trainor and Co., Jack; Fargo and Richards; Gygi, Ota and Yadie, Marion.

**HARTFORD: PALACE**—Jan. 12. First half. Mildred Arlington and Co.; Irving and White; McWatters and Tyson; Sterling Saxophone, Four. Second half. Worden Bros.; Collins and Green; Lamberti; Montrose, Belle; Mammy's Birthdays.

**NEW HAVEN: BIJOU**—Jan. 12. First half. Dolly's Pets; Gaynell and Mack; Nancy Boyer and Co.; Davis, Billy; The Spider; Irish and Dolly; Jack McAuliffe; Past and Present; Henry and Moore; Helen Leach Wallen Trio. **PALACE**—First half. Worden Bros.; Fargo and Richards; Jack Trainor and Co., Lee, Harry; Ota Gygi and Marion Yadie. Second half. Wilson Aubrey Trio; Zelaya; Bartram and Saxton; Girlies Club.

**SCRANTON: POLI**—Jan. 12. First half. Carmen, Frank and Ethel; Lester and Vincent; Wishing; Shaw, Sandy; Neope. Second half. Hoffman, Lew; Merigan and Horith; Brower Trio; McDermott and Heagney; The New Leader.

**SPRINGFIELD: PALACE**—Jan. 12. First half. DeVoe and Stutzer; Wilson and Wilson Mammy's Birthday; Perry, Geo. and Rae; Black, White and Useless. Second half. De Rono, Thelma; Irving and White; Four Buttercups; Sterling Saxophone, Four; Mazie King and Co.

**WATERBURY: POLI**—Jan. 12. First half. Dare Bros.; Jack McAuliffe; Harry Oaks and Co.; Bartram and Saxton. Second half. Dolly's Pets; Howard and Craddock; Orpheus Comedy, Four; Model Mermaids.

**WILKES-BARRE: POLI**—Jan. 12. First half. Hoffman, Lew; Merigan and Horith; Brower Trio; McDermott and Heagney; The New Leader. Second half. Carmen, Frank and Ethel; Lester and Vincent; Wishing; Shaw, Sandy; Neope.

**WORCESTER: PLAZA**—Jan. 12. First half. DeRono, Thelma; Gilbert and Saul; Four Buttercups; Henry and Moore; Welsh, Mealy and Montrose. Second half. Moore, Geo.; Perry, Geo. and Rae; Harry Oaks and Co.; Wilson and Wilson; His Taking Way. **POLI**—Jan. 12. First half. Irish and Dolly; Howard and Craddock; Lamberti; Montrose, Belle; Helen, Leach, Wallen Trio. Second half. Stutzer, DeVoe; Gaynell and Mack; Taylor, Jackson and Co.; Lee, Harry; Black, White and Useless.

### Pantages

**BUTTE: PANTAGES**—Jan. 10-13, Act Beautiful; Ann, Mary; Coffman and Carroll; Blondell and Co., Ed; Olcott, Chas.; Snyder, Bud. (Same bill plays Anacanda 14; Missoula 15).

**CALGARY: PANTAGES**—Rosier and Dog; Green and Pugh; Samuels and Co., Maurice; Jones and Sylvester; Ted Shawn's Dancers.

**DENVER: PANTAGES**—Cycling Brunettes; Kilkenny Four; Number, Please; Wyse and Co., Ross; Golf Link Girls; Rejane, Camille; Prince and Bell.

**EDMONTON: PANTAGES**—Aerial Pats; Lindsay and Co., Allen; Four of Us; Lerner Girls; McKinley and Co., Neil; Great Leon.

**GT. FALLS: PANTAGES**—Jan. 13-14. Winton Bros.; Newman, Gertrude; Bender and Meehan; Business Is Business; Texas Four; Little Hip and Napolian. (Same bill plays Helena 15).

**LONG BEACH: PANTAGES**—Wilbert, Raymond; Bernivici Bros.; Mack and Co., Chas.; Cardo and Noll; Whitehead, Joe; Gerard and Co., Harry.

**LOS ANGELES: PANTAGES**—Aerial Macks; Forrest and Church; Stephens and Brunelle; Willie Solar; Rising Generation; Happy Jack Gardner and Co.

**MINNEAPOLIS: PANTAGES**—Gypsy Trio; Marston and Mantley; Fenner and Co., Walter; Gorman Bros.; Althoff, Chas.; Asahi Troupe.

**OAKLAND: PANTAGES**—Novell Bros.; Three Clowns; Robinson's Elephants; Ray and Co., John; International Nine; Meir and Gibson Sisters; Cavanna Duo.

**OGDEN: PANTAGES**—Jan. 15-17. Naynon's Birds; Burns and Linn; Lindholm and Co., C. as.; De Calve, Sonia; Bison City Four; Slatkos Rollickers.

**REGINA: PANTAGES**—Jan. 12-14. Pelot, Fred and Anna; Reynard and Johnson; Sextette, Periera; Van and Hyman, Sherman; Berlo Girls. (Same bill plays Saskatoon, 15-17).

**SALT LAKE CITY: PANTAGES**—Alex. Bros. and Evelyn; Okla Four; Mason and Cole; Beatrice Morrell and Co.; Arthur Barrett and Co.; Campbells, Casting, Maker and Bedford.

**SAN DIEGO: PANTAGES**—The Gallons; Conley, Harry and Etta Dick, William; Verna Mersereau and Co.; Brady and Mahoney; Making Movies.

**SAN FRANCISCO: PANTAGES**—Le Fevre, Geo. and May; Lawrence, Ray; Archer and Belford; Meyer, Hyman; Eddie Foy and Younger Foys; Partrowas, Five.

**SPOKANE: PANTAGES**—Three Bullawa Girls; Danny and Donegan; Samanoff Trio; Eadie and Ramsden; Albright, Bob; Circus, Hills.

**SEATTLE: PANTAGES**—Barry and Miss, Lieut.; Marconi Bros.; Hamilton and Co., Martha; Lichter, Baron; Gildea and Phillips; Heerses, Brazilian.

**TACOMA: PANTAGES**—Love and Wilbur; Norrine, Naida; Peerless Trio; DeRadjah, Jovedah; LaFrance and Kennedy; Yip Yip Yaphankers.

**VANCOUVER: PANTAGES**—Mori Bros.; Goetz and Duffy; Eldrige, Barlow and Duffy; Stoddard, Bert; Ward and King; DeSerris, Henriette.

**VICTORIA: PANTAGES**—Henry and Adelaide; Fiske and Fallon; Glasgow Maids; Chung Hwa Four; Howard, Great; Mellos, Four.

**WINNIPEG: PANTAGES**—LaToska, Phil; Perrone and Oliver; Patrick and Otto; Alleko, Panthea and Presco; Quinn and Caverly; Oh Mike.

### Ackerman & Harris

**BILLINGS: BABCOCK**—First half. Vanfield, Dave; Gilmore and Castle; Green and La Fell; La Mont's Cowboy and Girls Minstrels; Yank. Second half. Gibson, Jas. and Jessie; Drisko and Earl; Lambert, Edw.; Peacock Revue; Comique; MacLane and Madge; Taylor Triplets.

**NORTH YAKIMA: EMPIRE**—First half. Evans and Dean; Reeder and Armstrong; Fennel and Tyson; Thorne and Co., Harry; Deacon and Baxter, Virginia; Dohn and Co., Robert. Second half. Adams and Birkemo; Almond, Tom and Pearl; Riley, Joe and Agnes; Clark and Lorraine; Smith, Lynch and Smith; Baldus Trio.

**PORTLAND: HIPPODROME**—First half. Buster and Eddy; Sad and Wood; Dailey, Billy; Brown's Officials, Tom; Sully, Estelle; Tybell Sisters. Second half. La Fleure; Sperry and Rae; Melroy Sisters; Cameos, The; Mitchell and Mitch; Six Imps and a Girl.

**SACRAMENTO: HIPPODROME**—First half. Elaine and Titania; Merrick and Co., Jerome; Gould, Frank; Douglas Family; Surprise Comedy Four; Ambler Bros. Second half. Three Falcons; Galvin and Bath; Villani; Gypsy Revue; Kruzo; Fredericks, Betty.

**SEATTLE: PALACE**—First half. Violet and Charles; Red Peppers; Millard Bros.; Millard and Co., Chas.; Fowler, Bertie; La Follette. Second half. Skating Macks; Broughton and Turner; Morton Trio, Mudge; Mont and Hannon, Haynes; Marlin Wilson Three; Thornton Sisters.

**SPOKANE: HIPPODROME**—First half. Estelle and Roy; Pope and Uno; Hansen and Four, Claire; Henry and May; Mattis, Joe and Pearl; Peacock Revue. Second half. Vanfield, Dave; Gilmore and Castle; Green and La Fell; La Mont's Cowboy and Girl Minstrels; Yank.

**TACOMA: HIPPODROME**—First half. La Fleure; Sperry and Rae; Melroy Sisters; The Cameos; Mitchell and Mitch; Six Imps and Girl. Second half. Violet and Charles; Millard Bros.; Millard & Co., Chas.; Fowler, Bertie; La Follette.

**VANCOUVER: COLUMBIA**—First half. Skating Macks; Broughton and Turner; Morton, Mudge, Three; Haynes, Mont and Hannon; Wilson Trio, Marlin; Thornton Sisters. Second half. Evans and Dean; Reeder and Armstrong; Fennel and Tyson; Thorne, Harry; Virginia Deacon and Baxter; Dohn and Co., Robert.

**WALLA WALLA: LIBERTY**—First half. Adams and Birkemo; Almond, Tom and Pearl; Riley, Joe and Agnes; Clark and Lorraine; Lynch and Smith, Smith; Baldus Trio. Second half. Estelle and Roy; Pope and Uno; Claire Hanson and Village, Four; Henry and May; Mattis, Joe and Pearl; Revue, Peacock.

**LIVINGSTON: STRAND**—First half. Vanfield, Dave; Gilmore and Castle; Green and La Fell; La Mont's Cowboy and Girl Minstrel; Yank. Second half. Gibson, Jas. and Jessie; Drisko and Earl; Lambert, Edward; Comique, Revue; MacLane and Madge; Taylor Triplets.

### Interstate

**DALLAS: MAJESTIC**—Sutter and Dell; Two Jesters; The Miracle; Lorraine, Oscar; Padden and Co., Sarah; Greene, Gene; Fink's Mules.

**FORT WORTH: MAJESTIC**—Tip and Co., Bob; Waiman and Berry; Davis, Helene (Smiles); Dunham and O'Malley; Wright and Dietrich; Putting it Over; Gordone, Robbie.

## THE NEW ACTS

### Bobby Henshaw

Imitations and Music—12 Min.; One—Fifth Ave.

Bobby Henshaw presents a novelty turn that should meet with instantaneous approval in popular priced theaters. And he has a jovial and winning personality which puts his stuff across with a more resounding wallop. He opens yodeling off stage, while the spot light wanders all over the dark stage attempting to find him. It starts the act off with a laugh. On his appearance he imitates familiar noises, such as the twitter of the road sparrow commonly known as a honking Ford horn, clarinettes tuning up and steel string guitars. As a finish he plays a ukelele. This hardly sounds inviting, but Henshaw has mastered this tiny, usual nuisance so that he makes it carry a melody. The result is pleasing and, we maintain, a feat.

### Comedy and Dancing in Fifth Ave. Last Half Bill

While there were no recognized headline features on what might be called a quiet bill at the Fifth Avenue the last half of last week, three of the turns seemed to be so popular and well received that they fully made up for the omission of the customary big-type acts. The trio we refer to were Mabel Burke and her assistant in her song revue, the Billie Shaw Revue and James B. Donahue and Marie Lee.

Miss Burke, as you probably remember, used to sing illustrated songs at the Fifth Avenue and was extremely popular with the clientele. She returned to the scene of her former glory in her nicely arranged and neatly presented revue of old and new songs and added to it very noticeably. The act consists of Miss Burke singing old time favorites and her assistant voicing new ones, with the audience sitting in as the jury and expressing their verdict in the sort of contest with its applause. Some of the new popular songs used were Carolina Sunshine, There's A Lot of Blue Eyed Marys' Down In Maryland and Nobody Knows, Nobody Cares.

The Billie Shaw Revue which we saw some time ago in rather raw shape, has been speeded up considerably but no changes we can recall have been made. As it stands now, it is a turn that will meet with popular favor. It is mostly all dancing and Miss Shaw is a pleasant little artiste in that province. Her helpers, Dane White, Edward Holtsworth and Harry Squiers are adequate.

James B. Donahue and Marie Lee, who appear like father and daughter, came near to stopping the show on Friday afternoon. Donahue is a typical Irish monologist, quite elderly and dressed in the customary frock coat and silk top; Miss Lee is a piquant beauty of an indeterminate age around, say, twenty. Their patter material is funny and Miss Lee's dancing is excellent.

The Four Bards, a quartet of acrobats going through a grueling routine of really marvelous tricks, held in all except a few stragglers in the tag spot of the bill. Bobby Henshaw's imitations of well-known noises, such as the familiar bird known as the Ford horn and its big brother, the Cadillac buzzer, Hawaiian steel string guitars, etc. His ukelele playing is quite remarkable, he makes real music emit therefrom. Charles Howard and company were a decided hit in their travesty on inebriation, in which Howard has become a lolly pop fiend and a vanilla soda hound with the girl representing his daughter attempting to save him from an awful doom and the man a soda dispenser. A. C. Astor, a monologist was liked in second place and Cutty and Nelson, instrumentalists, pleased in the opening spot.

**GALVESTON: MAJESTIC**—Jan. 12-14. Bell and Wood; Stuart and Kelley; Misses Parker; Darrell, Emily; Schaefer, Sylvester; Lucas, Jimmie; Mirano Bros. (Same bill plays Austin Jan. 15-17).

**HOUSTON: MAJESTIC**—Wilson, Frank; Murphy and White; And Son; Vane, Sybil; La Bernicia Ballet; Elinor and Williams; Pianoville.

**LITTLE ROCK: MAJESTIC**—First half. Clinton Sisters; Heim and Lockwood; Fay, Anna Eva; Lloyd and Wells; Clifford, Bessye. Second half. Staples, Helen; Fay, Eva; three to fill.

**MUSKOGEE: MAJESTIC**—Second half. Jerome and Newell; Rhea and Co., Mlle.; Howard, Clara.

**PINE BLUFF: MAJESTIC**—First half. The Vivians; Staples, Helen; one to fill. Second half. Clifford, Bessye; Heim and Lockwood; Clinton Sisters.

**SAN ANTONIO: MAJESTIC**—Hackett and Delmar; Tuck and Clare; On the Ragged Edge; Morton, Clara; Emmett, J. K., and Ryan, Mary; Peck and McIntyre; Choy Ling Hee Troupe.

**TULSA: ORPHEUM**—First half. Jerome and Newell; Rhea and Co., Mlle.; Howard, Clara; two to fill. Second half. Espe and Dutton; Clifton and Co., Ethel; Hart and Circus Girls, Billie; two to fill.

**WICHITA FALLS: MAJESTIC**—Howard and Ross; Snow, Ray W.; Guiran and Marguerite; Montgomery and Allen; one to fill.

## AUSTRALIAN SEASON

(Continued from page 58)

Her Majesty's, Melbourne, was nearly burned to the ground recently. A huge fire occurred next door to the theater and as there was a large stock of inflammable material in the store it was a piece of great luck that brigades were able to save the building and contents with as little damage as was done in the basement to a few sets of scenery.

Wirth Bros. are at present in Melbourne supervising their country tour. The Four Flying Winkles, Belle Onra, Beaty De Alma, and Danny and his Geese and Dogs together with Tex Bailey's posing dogs, horses and sheep are the most prominent features of the huge bill to be submitted.

Muriel Starr, Frank Harvey, and E. W. Morrison left by the "Mooraki" for New Zealand on Wednesday last, where they will inaugurate Miss Starr's final weeks in Australasia. This star has been the best importation for the Williamson pockets which that firm have ever invested in.

Frances Ross (for many years leading lady with Bland Holt) is at present staying with her friend Mrs. Wilson at Watson's Bay.

Jack Waller's company in "Look Who's Here" are still touring New Zealand under the McIntosh management with much success.

For their last week in Australia, the Figmans (Max and Lolita) revived "Nothing But the Truth" with splendid result. The final houses were packed to the doors and great enthusiasm resulted each evening. As before in this piece they were supported by Emma Temple, Mac M. Banes, Pirie Bush, Arthur Deery, Leslie Victor, Lucie Carter, Beryl Bryant. They were considerably hampered during the earliest part of their stay here by the influenza restrictions. The season just closing has lasted twelve weeks.

Allan Wilkie and Frediswyde Hunter Watts together with their support are playing in New Zealand to splendid business (everything in the theatrical line appears to be doing the same over there)! They are reviving old favorites such as "The Silver King," "Sign of the Cross" and "School for Scandal" and "Trilby."

Allan Doone and Edna Keeley are touring Africa and are not expected back here for some considerable time as they are reported as doing remarkable business on the South African Theater Trust circuit with Irish comedies and dramas.

Fred Niblo and Enid Bennet (Mrs. N.) are up against the "Australian Bystander" (Sydney) in respect of Alleged Libel published on September 4th—the damages claimed are £10,000.

Kate Howard was responsible for the Australian production of "Possum Paddock" at the Royal recently which ran six weeks to record houses. She wrote, directed, and managed the show which featured in good work—John Cosgrove, John Kirby, Fred McDonald, Jack Souter, Les Woods, Jessie Dale, Alice Walton, Rose Rooney and the producer. Harry White was responsible for magnificent scenery.

The Fullers are changing their bill

weekly at the Grand Opera House and Majestic Theaters. They are featuring melodramas by stock companies and at these houses this has been their policy for the past eighteen months, with a capital measure of success consistently. The former company includes: William Stewart and Pearl Helmrigh, Walter Hunt, Fred George, Blanche McPherson, Bert Frawley, Roland Conway, W. J. Coulter, Leslie Adrien, Nellie Ferguson and Brandon Cremer as producer.

The Actors' Association benefited by the gala matinee at Her Majesty's, Sydney, to the extent of about £500. It was the biggest crowd ever inside this theater and enthusiasm ran riot at the excellent bill provided by over 500 thespians from all the leading companies in and around Sydney. The program included second act "You're in Love," first act "Daddies," first act "Man on the Box," second act "Officers' Mess," and the finale was the "Dizzy Ball" with Hugh Steyne as the Queen. The proceedings were under the capable business management of Dick Stewart with A. B. Figman, Redge Carey, Hugh McIntosh, Jerome Patrick, Hugh J. Ward and Alf Andrew and Dick Shortland in charge of the stage arrangements.

The Taits are introducing the celebrated violinist Daisy Kennedy with remarkable response from the musical enthusiasts. Only three concerts can unfortunately be given owing to previous arrangements.

The Tivoli, Melbourne, is housing "Tails Up" produced by Charles H. Workman (who is now an associate Director of the McIntosh Theaters). This show is a musical comedy in two acts which is going big down there and in the cast are: Minnie Love and Phil Smith, Nell Fleming, Gwen Burroughs, George Gee, Arthur Aldridge and last but not least, Billy Rego.

The cast for "Theodore and Co." comprises Theodore Leonard, Gladys Moncrieff, Maude Fane, Reg Roberts, George Welsh, Syd Stirling, Leslie Holland, Jack Ralson, Claude Bantock, Jennie Opie, Mae Baird, Percy Claridge. Production will be supervised by Charles A. Wenman.

Austin Milroy and Nellie Bramley are at the Palace, Melbourne, in "Driftwood" under the Fuller management; also Eugenie Duggan and Roy Redgrave supported by Laurie Dunbar, Frank Crossley, Dora Mostyn and others have just closed their Melbourne season at the Princess under the same regime. The latter combination will travel to Adelaide for a short season, but the whereabouts of the former company for the future is not definitely known at present.

At the Bijou, Louis London, Archie and Gertie Falls, James and Selma, Pagden and Stanley Baron and Nobbler, The Tutty's, Decar and the Field Sisters are appearing to good business.

The musicians' strike threatens to be a serious matter for the musicians and managements alike! Both are adamant in their respective ideas, and the former from an outside point of view really deserve a little more consideration than the modest sum which they at present

receive for their work and better conditions of working as regards rehearsals. The opera companies are scraping (it has not affected the Grand Opera Company in Melbourne yet) through with pianos and a few violins, etc. But the effect is terrible from a musical point of view, and it seems from the advertisements that the managements realize that they cannot do without the "Pro" musician (in contradiction to their repeated statements).

Per the S. S. "Sonoma" Seth and Albert Egbert, also Eva Lynn, are coming for the J. C. W. Pantomime "Sleeping Beauty." Peggy Doran, Winifred Roma are also on their way. Jennie Hartley, Marriott Edgar (Dame) come by the "Orvetto." Hudson and Drayman (for the "Bing Boys on Broadway") are already here rehearsing under George A. Highland and Jack Haskell's producing for the J. C. W. Extravaganza at Her Majesty's, Sydney.

The cast for the revival of "Peg" will include Sara Allgood as "Peg," Cecil Brooking "Alaric," Lawrence Cecil "Jerry," W. J. Coulter "Jarvis," Kay Souper "Hawkes," Wilfred Hilary "Brent," Marie Dalton "Mrs. Chistester," Marie Ney "Alice."

Harry C. Power, recently arrived from U. S. A. and joined the J. C. W. Dramatic Company headed by Frank Harvey and Muriel Starr.

"Cinderella" will be the Fullers' Xmas attraction at the Grand Opera House, Sydney. Stiffy and Mo will be the "Baillifs," Pearl Ladd "The Fairy Queen," Villeirs Arnold "King Rat," Linda Dale "Cinders," Amy Rochelle "Prince," Daisy Merritt one of the "Sisters."

Nellie Kolle (Principal Boy in "Red Riding Hood") will appear at Majestic, Sydney.

Emelie Polini will appear at the Palace early in the New Year in "The Little Damozel."

BRUCE R. HUTTON

## Peggy O'Neill in London

Peggy O'Neill, who went to London November 1 and is now at the Piccadilly Hotel, is bending every effort to obtain possession of a theater there in which to produce a new play under her own management. Miss O'Neill is said to be dickering for St. Martin's Theater, which arrangement, if made, will see Miss O'Neill managing and producing her own show. At present Peggy Primrose is appearing at St. Martin's in "A Dear Little Lady." Miss O'Neill is the proud possessor of a new auto that she purchased from the Shah of Persia. It's a great car and a showy one, with Miss O'Neill having failed to find out how many of the Shah's wives rode in it before it became hers. Miss O'Neill last appeared here in "Tumble Inn," scoring a Broadway success.

## English Actors' League

Charles Cherry, who is starring in "Scandal," Cyril Keightley, who is being featured in "Curiosity" and Godfrey Tearle, who is appearing in "Carnival," are organizing an English Actors' League for the purpose of bringing together the many Broadway players who began their careers in England. The first meeting will be held shortly at the Astor Hotel.



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SEE PAGES 48-49

## MAIDS IN MANY MOODS



Elsie Janis seems more led than leading in this scene from "The Imp" (Select)

Elinore Custis, in Mrs. Sidney Drew's new comedy series, and two little maids revealing moods at an early age.

Francelia Billington has coaxed Lieut. Locklear to change planes in midair. "The Great Air Robbery" (Univ.)



Upon whose head has Mary Miles Minter emptied the bowl? "Anne of Green Gables" (Realart)



The girl in this picture is not visible but her existence is clearly indicated. Owen Moore in "Sooner or Later" (Select)



"Don't jump off the balcony!" she pleads, and he decides that perhaps he won't. "Soldiers of Fortune" (Realart)



Enid Bennett and a friend exchange gossip. There are no men present! "The Woman in the Suitcase" (Paramount-Artcraft)



Olive Thomas in "Out of the Night" (Select) dons a most becoming wig and lacy costume.



# WITHOUT FEAR OR FAVOR—By an Old Exhibitor



Every one is wondering whether Harry Durant is peeved or flattered over those big announcements of the new Jack Dempsey serial. Just plain amused, we say! "Dare Devil Durant" is a case of the truth of that old adage, "Imitation is the sincerest form of flattery!" But he will probably get tired of his new nickname before the termination of the big serial. Here's good luck to them both!

Free lance writers remember Harry at Munsey's, where he was always ready to give a word of encouragement, and, incidentally, buy more stuff if there was promise in the first offering. And Munsey had the prompt habit of paying the first Tuesday after acceptance. From Munsey's Durant went to Famous Players, then to Goldwyn, and back to Famous Players. He surely must miss those old times in the Flatiron Building, when all sorts and conditions of writer and would-be writer folk wandered into his den.

A director could have found wonderful types in the old waiting room, where several short-story writers picked up plots that later brought them good big cheques. And Harry Durant could pick out those worth while and dismiss the hopeless writer with great ease. Great things, those LITTLE JOURNEYS TO THE OFFICES OF GREAT MAGAZINES. The picture business profited by the experience of the magazine and newspaper editors and abolished the OPEN DOOR, thus saving themselves the loss of much valuable time. Just as half the world thinks they can act or direct in pictures, so the other half is certain that they are embryo authors and want to spend a lot of time telling their aspirations to willing ears. The attitude of the scenario editor has been harshly criticized by these "coming" authors, but they have only themselves to blame.

## An Interesting Turn-Around in Affairs

is shown in the entrance of the picture man into the legitimate field. Time was when it was just the other way round. One by one the producers of the spoken drama have come into the picture business, bringing with them the actors and stars from Broadway, the dramatists followed suit and soon it was hard to find anyone not associated in some way with the new and progressive business of film production.

Old timers recall how this new venture was regarded at first by so-called "high class" producers who predicted dire failure to the motion picture business. Many of them would hate to read their predictions of ten years back and some of them rushed into print with uncomplimentary utterances even fewer years ago. And now that the business is established, they are reverting to their first love and taking with them a number of people who have never before been connected with the theater.

It is interesting to note the picture and stage affiliations of a number of concerns. The Famous Players, because of their connections with the Frohmans, has always seemed re-

## Durant Probably Amused Over Dempsey Announcements—Entrance of Picture Man Into Legitimate Field—Tender Sensibilities Should be Conserved—Fines for Tardiness at Rehearsal Should Help Studios.

lated to both industries, though the last few years they have devoted themselves almost entirely to the picture field. Daniel Frohman recently declared that he was going to produce plays again and in connection with the Famous-Players Lasky and has evidently some scheme of uniting the two. Several other producing firms are interested in Famous Players and their plays have been used for film purposes because of the friendly affiliation.

Goldwyn, as every one knows, is connected with the Selwyns and A. H. Woods and the Shuberts are interested in the concern. Mr. Woods will produce Lewis Selznick's first stage venture in New York and so that is another picture-theater link.

There are a great many theaters all over the country managed by the Famous-Players Lasky and these, Mr. Zukor recently announced, will be used for the showing of their own pictures, thus establishing a chain of picture theaters, something decidedly new in the picture game.

This is but the beginning, wise ones say. Others declare that the failure of the theatrical production this season except in the large cities, is the reason why the Famous-Lasky people are establishing themselves at this time. Then, too, the long runs of certain good features has evidenced that even in a theater center like New York, it is a paying investment. Why not a bigger one in a place where the theater is only a chance affair?

## Will the Picture Ever Precede the Play?

So many plays are pictured but so few pictures made into plays. Will this be a future development of the stage-picture affiliation? Many critics and keen-sighted people in the picture game, would have ventured to risk all they possessed in a wager about "The Cheat." This will be long remembered as one of the tensest of picture dramas. It was written by Hector Turnbull, acted by Fannie Ward and Sessue Hayakawa and produced by Famous-Lasky. Such enthusiasm was aroused that immediate offers were made for the

stage and even the operatic rights. William Brady gave it a splendid production, after a few changes had been made (the villain being a Hindu instead of a Japanese). But it lasted a bare week and some of those who liked it declared that its picture record was a drawback rather than a help. The plan to make it an opera has never been heard of since. Yet there was no apparent reason why it should not have been a fine stage offering—superior to many others that came out about the same time.

## It Appears That

Mr. Selznick is producing play and picture simultaneously so if this venture succeeds, the cases cannot be said to be parallel. The man with picture rights to his play has been able to make plenty of money if the play has been the right sort for both, but the dramatic rights on a feature play haven't been worth the paper they have been written on.

One writer of a big feature caused surprise when he insisted upon retaining the dramatic rights and had it included in his contract. It was very unusual the producers claimed, but after a lot of argument they gave in and have been sorry ever since. If he makes a go of it they will regret that they cannot come in for a slice of the proceeds. The time is not ripe yet for the stage play from the Feature Film, but it is coming and coming soon. THE ORIGINAL WRITER WILL DO WELL TO RETAIN THE DRAMATIC RIGHTS TO HIS PRODUCTIONS FOR THE SCREEN. Just as the writers of books and dramatic successes have been reaping a harvest the past couple of years from their sales to the screen, so will the screen writer, if he has protected himself have plenty of markets for his wares. A GREAT MANY BETTER PLAYS HAVE BEEN PRODUCED UPON THE SCREEN IN THE PAST YEAR THAN HAVE BEEN SEEN ON BROADWAY DURING THE SAME PERIOD OF TIME.

## One 1920 Innovation

will probably be the CONSERVA-

TION OF TENDER SENSIBILITIES. Already "The Merchant of Venice" has been banned in certain libraries and schools because of the protests of prominent Jews; the Scotch are wrathful about "Macbeth" and threaten to follow suit. Why not other similar actions? Our colored brethren will surely declare themselves as opposed to "Othello," the strong-minded woman to "The Taming of the Shrew," and the Royal Family may bitterly declare against "Richard III" because of its false "conceptions" of the rights and powers of those born to rule.

If this should spread to pictures, how and where will be done all the plays that the National Board would advocate for Americanization? Would it be proper to show the discovery of America by an Italian sailing under the Spanish flag, when the Scandinavians declare that they were the first on these alien shores? It would hurt THEIR feelings.

Isn't it possible that the descendants of those voyagers on the historic Mayflower might protest because it hurts THEIR sensibilities to see their ancestors burning witches and indulging in other indoor sports that are considered barbaric in this twentieth century? And imagine how very small that Mayflower would look upon the screen and the consternation that would be caused if the exact names of the voyagers and the exact number were recorded upon the screen! Not fair to England to depict the Revolutionary War. Nor to the Mexicans to show events in 1847; nor to certain portions of this country today would the Civil War historically pictured be a treat.

And how about our Allies and the alien countries? If we consider everybody's feelings so minutely the historical photo play of the future may be represented by a clear shaft of light on an even clearer screen. A sort of "futuristic" drama with every man interpreting to suit his individual convictions!

Joking aside, it is ridiculous when a magnificent character like Shylock is misunderstood. He stands as a victim of persecution and, as such, presents a strong appeal for fair play rather than for ridicule, and it is only the small minded person who sees in him a type for present day comparisons.

## That Suggestion of Imposing Fines

upon chorus people who are late for rehearsals, or in other ways manage to break rules, is one that should find favor in the Studios. The best part of the idea, is that the money received from fines should go into the organization relief fund. No one can find fault with this part of the proposition, even though they hate the fine part. Can you fancy what a popular innovation this would prove in certain quarters?

Only it should be spread out to include MR. DIRECTOR, who sometimes gives FALSE ALARM CALLS that rouse the wrath of both star and supporting company. One well known concern almost lost their big star because of the stupidity of their high-priced director, who gave a 9 o'clock call and reached the studio at 11!

## 5 YEARS AGO TODAY 10 YEARS AGO TODAY

Marie Doro Completes First Picture, "Morals of Marcus" for Famous Players.

Edith Wynne Mathison to Star for Lasky in "Governor's Lady."

Mary Fuller in Two-Reel Victor "My Lady High and Mighty" Released.

Pauline Frederick in "Eternal City" Released by Famous Players.

Exchanges Praise Edison's Waterproofed Films.

"Twelfth Night" To Be Released by Vitagraph in February.

Picture Houses Allowed to Open on Sunday in Lowell, Mass.

Edison Announces Big Melodrama, "In the Nick of Time."

Film Service Convention Held at Imperial Hotel January 28-30.

## THEATER OWNERS UNITED IN FIGHT AGAINST DOMINATION

Independent Film Producers in U. S. and Canada Plan Organization to Free Theater Owners

LED by J. G. Von Herberg of Seattle, 5,000 Theater owners in Alaska, Washington, Oregon, Montana and Northern Idaho have pooled their capital with other theater owners in the United States and Canada, making a total of \$16,400,000 with which they propose to fight big Eastern interests said to be seeking domination of the picture industry.

The main purpose of the new organization, it is said, is to free the independent theater owners from the producer-distributor-exhibitor combines attempting to control the picture business, with the aid of New York capital, and force the theater owner to give his patrons whatever these interests dictate.

According to the announcement the independent exhibitors affiliated with First National Exhibitors' Circuit have formed two new organizations to carry on their fight. The Associated First National Theaters, Inc., was organized recently with an authorized capital of \$10,400,000 to buy new theaters to protect the members against the threatened monopoly, and to expand their independent

organizations in every feasible way. And the general plan calls for the enfranchisement of thousands of exhibitor members in the Associated First National Pictures, Inc.

This work of cooperation and organization has for some time been quietly under way.

Among the theater owners named as leaders of the independent faction and who are directing activities in their respective territories are N. H. Gordon of Boston, Mass.; Turner and Dahnken of San Francisco; Jensen and Von Herberg of Seattle; Ruben and Finkelstein of Minneapolis; A. H. Blank of Des Moines and Omaha; William Sievers of St. Louis; Robert Lieber of Indianapolis; Colonel Fred Levy of Louisville, Ky.; Emanuel Mandelbaum of Cleveland; John H. Kunsky of Detroit; the Mark Strand Company of New York City; Jacob Fabian of Paterson, N. J.; the Rowland and Clark Theater Enterprises of Pittsburgh, Pa.; Tom Moore of Washington, D. C.; T. L. Tally of Los Angeles, and Swanson and Noland Theaters Company of Denver.

### Burton King Production

The initial special feature production "Why Women Sin," which will inaugurate the new policy of the Wistaria Company of screen versions of famous plays and books, is nearing completion.

Burton King, vice-president director-general of the Wistaria Company, after securing the play by Will C. Murphey, assembled an excellent cast for the production. Anne Luther plays the leading role. Others include Claire Whitney, Charles Gerard, Al Hart, Baby Ivy Ward, J. W. Johnston and E. J. Radcliffe.

### Herbert Kaufman Weekly Finished

The first picture in the Herbert Kaufman Weekly, which will be released by Select, is finished and will be ready for exhibitors very soon. It is entitled "Little Red Riding Hood" and is the story of a young girl who is lost through ignorance, and is one of the Herbert Kaufman editorial classics being released by Selznick Pictures. Present plans call for the release of about twelve of these subjects.

### Big Increase for Prizma

A 500 per cent increase in business in sixty days was announced this week by Prizma Incorporated through Republic Distributing Corporation. This remarkable jump in bookings, it is made known, has been accomplished by the sales force of Republic, backed by Prizma Incorporated.

### Price Leaving for the West

C. B. Price, president of the C. B. Price Co., Inc. leaves for the far West the latter part of January to see the state rights buyers there, and will spend some time at Los Angeles closing negotiations for several features he has under consideration.

### Henley Prophecies Big Year

The old order has given place to the new is the belief of Hobart Henley. "Capitalists," he says, "instead of trying to direct and supervise a production, as heretofore, are now willing to lend their money and leave the systematizing and producing to those men who spend their lives trying to perfect productions.

In view of these facts it is impossible to have anything but a higher type of production. And I believe that 1920 will show greater progress, both in the producing field and the exhibitor's end of the game than any previous year." Mr. Henley's initial production, "The Gay Old Dog," is meeting with great success over the country.

### Miller Builds Town

Director Charles Miller has built a complete new town near the Canadian frontier for Mayflower's production of Robert W. Service's "The Law of the Yukon." The village is said to be one of the largest built for a picture. In addition to the main street about ten outlying cabins have been erected. All the buildings are four walled and roofed, so that they can be taken from every angle.

### Davis Joins Selznick Staff

Myron Selznick, president of Selznick Pictures, announces an addition to his scenario staff in Charles Belmont Davis. Mr. Davis is a brother of the late Richard Harding Davis, and is the son of L. Clarke Davis, formerly editor of the Philadelphia Public Ledger, and Rebecca Harding Davis, herself a writer of note.

Jospeh Daly Reported Joining Select Salesman Forces Next Week. Selznick Opens New Offices in Sydney, Australia, Next to Tivolie. Film Men Here to Attend Exhibitors' Meeting and Auto Show. Hopp Hadley's New Musical film Idea is Being Booked in the East. Court of Appeals Reverses Judgment in Lola May Suit.

### Three New Americans

The next special feature now about to be distributed by the American Film Company is "The Valley of Tomorrow," which has just been given its first press and trade showings. Stephen Fox was both the writer of the script and the scenario. William Russell takes the leading part.

Following "The Valley of Tomorrow" a new "Flying A" special—unnamed as yet—will be put on the market. It is a romance by Daniel F. Whitcomb. The cast includes Margarita Fisher. The coast print of "The Honey Bee," by Samuel Merwin, has just been shipped from Santa Barbara to the American's Chicago Laboratory. Madame Marguerita Sylva, the prima donna, plays the leading role.

### Ralph Ince on Screen

Ralph Ince, famous as a director, is to again have the leading part in a screen production. The screen is again to have the man who made himself famous by portraying the life of one of this country's most famous men, Abraham Lincoln. Ince, a former stage star and more recently known for his excellent work as a director, is to have the leading part in "The Law Bringers," one of the new Selznick productions. This extraordinary fact was made known recently in an announcement by Myron Selznick.

### Garsson Sells Film

The initial trade showing of the "Blindness of Youth," the new society drama presented by Murray W. Garsson, of the Foundation Film Corporation, was held last week and a number of territories were sold immediately.

Frank Gersten, Inc., 130 West 46th street, New York, purchased the rights for New Jersey. Sol Lesser and Leon D. Netter, of the Masterpiece Film Corporation, of Cleveland, Ohio, have purchased the picture for distribution in the Buckeye state.

### Carlitz to Produce

E. Herbert Carlitz, of 159 North Second street, Philadelphia, is about to enter the producing field. He will introduce a number of musical comedies of the best element. Later on he will produce minstrel plays in addition.

## DRAMATIC MIRROR

### FIRST NEILAN FILM ANNOUNCED "The River's End" Soon to Be Released

Marshall Neilan last week officially announced details concerning his initial independent production to be released through the First National Exhibitors' Circuit. The title of Mr. Neilan's first offering is "The River's End," adapted from James Oliver Curwood's story of the Northwest.

Marion Fairfax, who recently signed a long term contract with Mr. Neilan, adapted Mr. Curwood's story to the screen. Miss Fairfax has perhaps to her credit many successful photoplays.

The interiors for "The River's End" are now finished and the entire company is now at Bear Valley, California, staging various exteriors. In another week the players will journey to the Saskatchewan River in Canada, which gave Mr. Curwood the material for his story, and there the final scenes of the picture will be completed.

While Mr. Neilan is in the north Director Victor Heerman will supervise the making of inserts and titles at the Los Angeles studio, so that there will be no delay in giving the film its final preparations. The leading male role of John Keith, the hunted man, as well as the part of the Northwest Mounted Police, will be played by Lewis Stone. Opposite Mr. Stone is Marjorie Daw.

### New Sennett Film Ready

"Down On The Farm" nearly ready for its release after many months' work. Mack Sennett's fourth multiple reel production, "Down On The Farm," although still in the cutting room, is practically ready for release. E. H. Asher, Mr. Sennett's personal representative, is getting ready for a trip to New York with the production under his arm. Those concerned believe Mr. Sennett has struck a new vein of comedy. "Down On The Farm" is something of a satire on melodrama.

### Signs Kellermann

Sol Lesser has signed Annette Kellermann for a series of pictures, the first of which is to be produced in Hawaii and Australia. Miss Kellermann's last big picture was "Nephtune's Daughter."

## GOLDWYN SIGNS MANY DIRECTORS

Eleven Men Distinguished in Their Line on the Roster at Culver City

SAMUEL GOLDWYN, president of Goldwyn Pictures Corporation, and Abraham Lehr, vice-president, located at the Culver City Studios, have enrolled one of the greatest forces of directors ever placed under contract by any one company.

The work of building up the organization of directors who will picture the famous plays and novels secured by Goldwyn has been conducted quietly. One by one men who have risen to the top of their profession have been added to the Goldwyn roster. All of them have proven their worth before they became connected with the organization.

In the list are Reginald Barker, Frank Lloyd, Clarence Badger, Victor Schertzinger, William Parke, Wallace Worsley, T. Haynes Hunter, Tom Mills, Harry Beaumont, E. Mason Hopper and Paul Scardon. All have won wide reputations.

Reginald Barker's work has reached such a high plane that as a compliment to the director Mr. Goldwyn recently ruled that pictures which he directs shall be known as Reginald Barker Productions. Among current releases Mr. Barker is responsible for Rex Beach's "The Girl from Outside."

## LOEW BUYS METRO FILM STOCK

### Big Firm Comes Into Control of Loew, Inc.—Policy Remains Unchanged

MARCUS LOEW has announced that Loew, Inc., has completed a deal whereby the company buys the stock of the Metro Film Corporation, one of America's leading producers of motion pictures. Many million dollars are involved in the deal.

The acquisition of Metro marks Loew's first invasion of the motion picture producing field. Ever since he became an important exhibitor, and motion pictures of five-reel length grew in importance, Loew has been urged by friends to enter the producing field, but he steadfastly refused. He was merely waiting for the proper opportunity to come along to enter right. He secured this chance when he became a purchaser of Metro stock.

Metro have several important stars under contract, all of whom remain with the present organization. They

include Nazimova, May Allison, Viola Dana and Bert Lytell. Metro also distributes Taylor Holmes pictures, and will soon release a series of Jack London stories with Mitchel Lewis as star. Another Metro star, rapidly coming forward, is Alice Lake, who will be developed.

The purchase does not interfere in any way with Metro's business affairs, which will be conducted as heretofore. Nor does it affect Metro's dealings with other exhibitors, who will continue to be served as they have been. The advantage comes in having a wide means of distribution under the best possible conditions, and unlimited capital and scope for the producing of better pictures.

Richard Rowland, president of Metro, will continue as before, in control of the organization, working harmoniously with the Loew chiefs.

### School Children at Capitol

Five thousand school children, the largest number which have at any time attended any motion picture show anywhere, will visit the Capitol Theater Saturday morning when the educational department of the city puts on its first of a series of shows to supplement book-education.

The film to be shown is called "Careless America" and was especially prepared by Harry Levey of the Universal Film Manufacturing Company's Industrial Department to warn children against the perils of accident by automobiles, and to indicate to them the methods whereby they, themselves, can lower the death rate from auto accidents.

Dr. William L. Ettinger, superintendent of schools, the first advocate of the movies plus books movement in the United States, will deliver an address.

### Neilan's Second

Marshall Neilan has started work on his second feature at the Douglas Fairbanks studio in Hollywood. The title of the picture has not as yet been announced but the story is said to be one of the cleverest comedies written in years. Marion Fairfax wrote the scenario. Marjorie Daw, who is under a long term contract with Mr. Neilan will have the leading feminine role and Matt Moore, brother of Owen and Tom, will play the male lead opposite Miss Daw.

### "Edgar" Comedies in March

Director E. Mason Hopper has completed the first two-reel episode in the series of Booth Tarkington "Edgar" Comedies being made by Goldwyn Pictures Corporation at the Culver City Studios, and the film is now being cut and edited. Most of the titles have been supplied by the famous author himself. Distribution of the Edgar pictures will be started about the first of March.

### New Theater in Fall River

The Rialto. Fall River's newest playhouse, will open Jan. 19 with a great bill of feature pictures. When completed this theater will be one of the best in New England, and has been changed over at a cost of \$100,000.

## IS THAT SO!

Elaine Hammerstein and her supporting company are making the interior scenes for Miss Hammerstein's new Selznick picture, "The Woman Game," written for her by Frank Dazey and Leighton Osmun.

Owen Moore will shortly begin his new picture, "Bucking the Tiger," which is being made into a scenario from David Selznick's stage success of the same name. Wesley Ruggles will direct the picture which will be made in the Selznick Bronx studio.

After a two months' vacation in New York, Mabel Normand, the Goldwyn comedienne, left for the Culver City Studios last Friday.

Eugene O'Brien is looking over the script of his new picture, "A Fool and His Money," written by George Barr McCutcheon. Robert Ellis will direct the picture, which will go into production shortly at the Selznick Fort Lee studio.

William Shilling, who did such good work in association with Robert Ellis on "The Imp," Elsie Janis' second picture, will now assist Larry Trimble in making the big feature Selznick picture, "The Woman God Sent."

Sam D. Fuson, Chicago newspaper man and theatrical press agent, has been appointed manager of publicity for the Memphis Chamber of Commerce.

### Big Goldwyn Year

Goldwyn Pictures Corporation promises a big year to exhibitors during 1920. Most of the productions for the first half of the year have been completed and many of those to fill out the remaining weeks are under way.

In the list are Eminent Authors Pictures, the Rex Beach productions, the Booth Tarkington "Edgar" comedies, and the high class short subjects distributed by Goldwyn, including the Goldwyn-Bray Pictograph, the Ford Educational Weekly and the Capitol Comedies.

### Lasky Arrives Jan. 9

A wire received at the offices of the Famous Players-Lasky Corporation from Jesse L. Lasky states that he expects to arrive in New York from California January 9.

### Neal Hart as a Bandit Catcher

Neal Hart, Capital film star, who has just completed a two-reel "featurette" called "Sands of the Desert," performed the duties of sheriff in a county of Oklahoma for several years, and thereby hangs a tale. As an officer of the law of some importance, Hart had received many warnings and descriptions of the notorious outlaw, Al Jennings, who about this time was keeping things pretty hot in his country.

Now it happened not long ago that while Jennings, now a star of Capital Films, was away on a business trip, Hart had contracted to make a series of Westerns, the line of work with which he is so closely identified in the public mind. While he was working at the studio in costume Jennings returned and the two men caught each other's eyes for the first time. Instinctively Hart's hand went to his hip. Jennings followed suit and for an instant it seemed as if something was going to happen.

Finally Hart smiled and walked over to the other man. "You're Jennings, aren't you?" he asked. Then the star explained that for years he had impressed on his mind the features of the former bandit, and his first thought was to "get him."

The two were then introduced by a third party and the strained situation was over.

### To See State Rights Buyers

C. B. Price Co., Inc. has sent three representatives throughout the United States to interview state rights buyers in different sections. A. L. Ehrigott will traverse New England and the Middle West; R. Alexander will cover Pennsylvania and the Central West, and A. E. Smith goes South as far as Tennessee. They will carry sample copies open for state rights, including the two reel special, "The Log of the U-35," fifteen single reel Indian specials, featuring the Indian Princess, Mona Darkfeather; eleven two-reel Tom Moore dramas and a five-part feature, "The Decoy."

## SALE OF KEENEY THEATERS REPORTED ALONG BROADWAY

### Offices Enter Denial—Kingston Picture House Leased However

ALONG Broadway last week went a report that Frank A. Keeney, who operated theaters in Brooklyn, Newark, Kingston and Williamsport, Pa., was going out of the show business and that he had sold or leased the houses under his direction. A vigorous denial was made at the Keeney offices, although efforts to find Keeney for a personal statement had been futile up to time of going to press.

The report is believed to have arisen from Keeney's inactivity in film manufacturing and the leasing of his new house at Kingston, the Kingston theater having been operated as a film theater since its opening a year or so ago.

Frank Keeney swung into the making of films and the exploitation of stars upon a scale that indicated unusual activity when a number of things happened after a number of pictures had been made that caused Keeney to sidetrack future picture manufacture indefinitely.

### Hirsh Buys "House Without Children"

Nathan Hirsh has purchased Argus Enterprises' production of Robert McLaughlin's great human interest drama, "The House Without Children," for Greater New York, Westchester County, Long Island and northern New Jersey, and will give it big exploitation, devoting his entire personal time and attention to placing the important first runs. Mr. Hirsh is the man who put over Thomas H. Ince's "Civilization," "The Birth of a Race," etc., and is conceded by the independent distributors of America to be the most successful handler of special features in the United States.

E. Wertheimer, of London, has bought Robert McLaughlin's big special, "The House Without Children," for the British Isles.

Max Glucksmann, of Buenos Ayres, has purchased the South American rights to "The House Without Children."

### Republic's Six Subjects

Six high-class productions are scheduled among the releases for the Republic distributing exchanges during the year 1920.

One of the pictures which are being made by the Weber Productions Co., for Republic release, has already been completed. It is the Anna Crawford Flexner story, "The Blue Pearl," and has in its cast such well known screen personages as Edith Hallor, Faire Binney, Florence Billings, Lundsden Hare and H. Cooper Cliffe.

### Sunday Films in Schenectady

The first official act of Mayor Lunn of Schenectady, who took office on January 1, was the announcement that commencing January 3, and every Sunday thereafter, moving picture theaters would be permitted to be open. The question of Sunday movies was the main issue in the recent mayoralty contest and which was responsible for the election of Lunn.

LOUIS LAHR.

Keeney placed Catherine Calvert under contract and made a number of pictures with Miss Calvert, switching her services to another company prior to the marketing of the last Calvert film made under Keeney's direction.

When Keeney made a number of changes in his office staff he also erased all of the special lettering and billing prominence given to the Catherine Calvert starring films from his office windows in the Putnam Building.

The vaudeville business at Keeney's theaters in Newark and Brooklyn is reported as being splendid, with the holiday returns most satisfactory. The shows are being booked for both houses on a "split week" basis through the Amalgamated Agency, Fred Curtis lining up the program.

James Thom is now managing Keeney's, Brooklyn. The Keeney house in Newark is managed by Fred Huebner, while Bert Lowe is looking after the Williamsport theater.



Now With King  
Vidor Productions to Be Re-  
leased on the  
Fast Growing  
First National  
Program. His  
Big Hits in the  
Past Have Been  
in Griffith's  
"Hearts of the  
World" and  
Tourneur's  
"White Heath-  
er"

LITTLE BEN ALEXANDER

*Starred in Vitagraph  
Features, Her Latest  
Being "Deadline at  
Eleven," to Be Re-  
leased in February.  
Other Recent Pic-  
tures are "The  
Tower of Jewels"  
and "The Climbers"  
Her Greatest Suc-  
cess*



**CORINNE GRIFFITH**

# PICTURE FIRST SHOWINGS REPORTED BY WIRE

## "SHE LOVES AND LIES"

Select, Norma Talmadge,  
Scenario and Direction  
Chester Withey

**WIRE REPORTS—EASTERN CITIES**  
*Exact Box Office Average*.....Good  
*Exhibitor Comments*: "A N. Talmadge film is sure to draw." "Story not so convincing." "Story holds attention." "Playing opposition to herself at another theater does not hurt."

**NAT'L BOARD OF REVIEW REPORT**  
Entertainment Value.....Good  
Dramatic Interest.....Good  
Technical Handling.....Good  
Coherence of Narrative.....Good  
Acting.....Good  
Scenic Setting.....Good  
Photography.....Good  
Atmospheric Quality.....Good  
Quality as a Picture.....Good

### WHAT IT IS

A young gentleman marries a woman for her money and goes elsewhere for love. But the wife becomes more or less wise, and sees to it that she herself in another guise and under another name is the woman he goes to for solace from his unhappy marriage. Eventually, after assuming several personalities and disguises she wins him back to his home, where he falls in love with his wife wearing her own face.

## "THIEVES"

Fox, Gladys Brockwell, Direction Frank Beal

**WIRE REPORTS—EASTERN CITIES**  
*Exact Box Office Average*.....Good  
*Exhibitor Comments*: "Best thing in a long time." "Brockwell always good."

**NAT'L BOARD OF REVIEW REPORT**  
Entertainment Value.....Excellent  
Dramatic Interest.....Good  
Technical Handling.....Good  
Coherence of Narrative.....Convincing  
Acting.....Excellent  
Scenic Setting.....Good  
Photography.....Good  
Atmospheric Quality.....Good  
Quality as a Picture.....Excellent

### WHAT IT IS

A young girl crook is caught shoplifting by a society girl and instead of giving her up to the police, the latter asks her to become her companion. Later it develops that her purpose is to have the young crook steal some papers from another crook, who has in some way incriminated an innocent man in their theft. While she is recovering the papers in the gentleman crook's apartments her lover, also a crook, but with a desire to reform, enters and thinks the worst. Eventually everything is cleared up and love and honesty win the day.

## "THE LINCOLN HIGHWAYMAN"

Fox, William Russell, Scenario and Direction Emmett J. Flynn

**WIRE REPORTS—EASTERN CITIES**  
*Exact Box Office Average*.....Good  
*Exhibitor Comments*: "Entertaining picture." "Holds the interest."

## From Every Big City Just Before Going to Press—The Values Great, Fair, Poor and Comments Are Exactly as Wired to Us—"Should a Woman Tell" Brings Out New Star

**WIRE REPORTS—SOUTHERN CITIES**  
*Exact Box Office Average*.....Good  
*Exhibitor Comments*: "Picture full of dash and pep."

**NAT'L BOARD OF REVIEW REPORT**  
Entertainment Value.....Good  
Dramatic Interest.....Good  
Technical Handling.....Good  
Coherence of Narrative.....Good  
Acting.....Good  
Scenic Setting.....Good  
Photography.....Good  
Atmospheric Quality.....Good  
Quality as a Picture.....Good

### WHAT IT IS

A highwayman working along the Lincoln Highway is sought after by the police. When he holds up a banker and his daughter, the daughter suspects a young man who appears as a guest at a house party, where they are also guests. The young man holds up a bragging suitor for the girl's hand in order to prove his inferiority in a fight. But at the last minute it turns out that he is in reality a secret service man, and all is well.

## "BEHIND THE DOOR"

Paramount-Artcraft, Hobart Bosworth, Direction Irvin Willat, Scenario by Luther Reed

**WIRE REPORTS—EASTERN CITIES**  
*Exact Box Office Average*.....Good  
*Exhibitor Comments*: "Interesting story, although a little gruesome." "Fine acting."

**NAT'L BOARD OF REVIEW REPORT**  
Entertainment Value.....Excellent  
Dramatic Interest.....Gripping  
Technical Handling.....Exceptional  
Coherence of Narrative.....Faultless  
Acting.....Very Fine  
Scenic Setting.....Beautiful Sea Scenes  
Photography.....Exceptional  
Atmospheric Quality.....Very Good  
Historical Interest.....Good  
Quality as a Picture.....

Tragic Story very well done

### WHAT IT IS

A taxidermist of German origin, suspected by his townspeople of being a spy, to prove his loyalty, enlists in the navy. Here he is put in command of a merchantman. His wife, turned from her home by her father, hides away on her husband's boat. The boat is torpedoed and the captain's wife is taken aboard a German U-boat, the officer in command leaving the captain to perish. He is rescued, however, and later fate places the German officer in his clutches.

## "SHOULD A WOMAN TELL?"

Metro, Alice Lake, Direction John Ince, Scenario Finis Fox

**WIRE REPORTS—EASTERN CITIES**  
*Exact Box Office Average*.....Good  
*Exhibitor Comments*: "Story holds the interest." "Alice Lake fine."

**NAT'L BOARD OF REVIEW REPORT**  
Entertainment Value.....Good

Dramatic Interest.....Excellent  
Technical Handling.....Excellent  
Coherence of Narrative.....Good  
Acting.....Excellent  
Scenic Setting.....Excellent  
Photography.....Excellent  
Atmospheric Quality.....Excellent  
Costuming.....Excellent  
Quality as a Picture.....Excellent

### WHAT IT IS

A girl with a past is asked to become the wife of a man who knows nothing of her former affair. So she writes him a letter and asks him to wear a rose on his lapel if he forgives her. When he appears with the floral adornment she naturally supposes that he is reasonable. But when on the eve of marriage it is discovered that he has never received the letter, and she explains, he leaves hastily. She then marries the villain, who has wronged her, and goes to Spain, where friend lover appears not dead as rumor reported him. Eventually the husband is killed and the two lovers are reunited.

## "A DAUGHTER OF TWO WORLDS"

First National, Norma Talmadge, Direction James Young

**WIRE REPORTS—EASTERN CITIES**  
*Exact Box Office Average*.....Good  
*Exhibitor Comments*: "That N. Talmadge is showing at another house does not affect patronage." "N. Talmadge a positive draw." "Story will do."

**NAT'L BOARD OF REVIEW REPORT**  
Entertainment Value.....Good  
Dramatic Interest.....Good  
Technical Handling.....Good  
Coherence of Narrative.....Fair  
Acting.....Good  
Scenic Setting.....Good  
Photography.....Good  
Atmospheric Quality.....Good  
Quality as a Picture.....Good

### WHAT IT IS

The daughter of a notorious New York gangster has ambitions to become the rage in high society, so through the aid of a confidence man she sets about accomplishing her end. A great many things happen in the world of the elite, and a crisis arises in which to save her pal she makes a sacrifice of her position, only to be rewarded generously. Love solves the problem.

## "MY HUSBAND'S OTHER WIFE"

Pathe, Sylvia Breamer, Direction J. Stuart Blackton,

**WIRE REPORTS—EASTERN CITIES**  
*Exact Box Office Average*.....Good  
*Exhibitor Comments*: "Breamer's beauty a feature." "Story fits star." "Story interesting."

**NAT'L BOARD OF REVIEW REPORT**  
Entertainment Value.....Fair  
Dramatic Interest.....Fair

Technical Handling.....Fair  
Coherence of Narrative.....Good  
Acting.....Fair  
Scenic Setting.....Effective  
Photography.....Good  
Atmospheric Quality.....Good  
Quality as a Picture.....Fair

### WHAT IT IS

An actress with very few ideas of domesticity is married to a doctor, who gets tired of being known merely as her husband. So he gets a divorce and goes West, where he marries a country girl. The actress refuses to marry again until she finds whether her husband has done so first. When she finds he has she becomes jealous and goes to him. Here he falls in love with her again and tells his second wife that he must leave her. But the actress at the last minute is touched by the grief of the country girl and goes away.

## "THE DAY SHE PAID"

Universal, Francelia Billington, Direction Rex Ingraham

**WIRE REPORTS—CENTRAL CITIES**  
*Exact Box Office Average*.....Good  
*Exhibitor Comments*: "Strong melodrama." "Interest well sustained." "Scenes are tense."

**NAT'L BOARD OF REVIEW REPORT**  
Entertainment Value.....Good  
Dramatic Interest.....Fair  
Technical Handling.....Good  
Coherence of Narrative.....Fair  
Acting.....Good  
Scenic Setting.....Good  
Photography.....Good  
Atmospheric Quality.....Good  
Quality as a Picture.....Fair

### WHAT IT IS

A girl deceived by promises of matrimony runs away with a villain, only to be disillusioned. She becomes a mannequin, and meets a widower with two daughters, who asks her to marry him. She does and all is well until the villain turns up again as a suitor for one of the daughters. The wife tells her husband her past in order to save the young girl, and the thanks she gets is a request to remove herself from his residence. Later, however, when she is still protecting the young girl from the villain, she meets her husband and reconciliation follows.

## "TOO MUCH JOHNSON"

Paramount-Artcraft, Bryant Washburn, Direction Donald Crisp, Scenario by Tom J. Geraghty

**WIRE REPORTS—CENTRAL CITIES**  
*Exact Box Office Average*.....Good  
*Exhibitor Comments*: "Fine film version of classic farce." "Star very attractive." "Has big entertaining value."

### WHAT IT IS

A poor husband whose home is overcrowded with mother-in-law decides to take a little yachting cruise. So he tells wife that he has to go to Mexico to look after some oil wells. On the yacht he pretends to be Mr. Johnson. Later he actually has to go to Mexico, and there he meets a man named Johnson, and has a hard time keeping his wife from the attentions of that gentleman, and also in safeguarding his bankroll.



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## BROADWAY PICTURE PROGRAMS AND MUSIC

**"SHOULD A WOMAN TELL?"**

**At the Capitol—Diversified Program Given by Big Theater**

Number one on this week's Capitol program is a series from Prizma, showing color shots from the shores of the Mediterranean, then jumping to Japan parks, where deer are held as sacred animals. The Capitol Girl shows us a few of the advance fashions in hats. A colorful bit from Wyoming closes this series. Hy Mayer's famous "Travelaugh" give a good impression of some of the uptowners in New York life. They are all excellently worked out and cause plenty of laughter from the sympathetic audience. The Capitol is also showing the German U-35 pictures, now running at most of the Broadway houses. This series has been ably edited by Terry Ramsaye of Kinograms. It gives all the gruesome details of U-boat work in sinking Allied shipping.

The orchestra played a set of French dances for the regular overture. A Polka and Valse Lente, by Delibes, and the *Gavotte* and *Polonaise*, by Thomas, made up these numbers. They were well played, but they did not give half the dignity and impression that is had when a big overture is used. After these dances the Capitol News brought the week's current events in pictures, beginning with launching ships in California; another showing how the government repairs wrecked vessels; some snow-plows at work clearing tracks; the work of coast life-guards, big game in the city of San Francisco, the Philadelphia Zoo in winter, thrilling ice-boat races at Red Bank, N. J., and closing with the stunts of Locklear in an airplane.

The feature picture, Metro's "Should a Woman Tell?" brings Broadway a very charming star in the person of *Alice Lake*. The play concerns the youthful indiscretion of a girl. Being truthful, she tells the man she is about to marry of this escapade and he refuses to marry her. A report of his death cooked up by the family forces her to marry the original sinner. Later the real man turns up and kills the husband, regaining the girl. Such stories are usually not good to look at, but Metro has camouflaged this one with a respectable development, so that the average picture-goer is not too much shocked by the realization of what has happened. The general production comes up to the Metro standard and the actors are all good.

The star is particularly fine. It is good to get a chance at these new people on Broadway. We have been having too much sameness in stars; a round of the same old faces. It is refreshing to see some one do things a little bit different from what we are used to. *Alice Lake* is certainly a personality to be watched. She has a charm that almost defies cataloging, but it is there. In some poses she is beautiful in the extreme, and rarely has an impressionistic shot surpassed her beauty when she gazes at her lover in the washtub, however homely the setting may be. These out-of-focus shots are becoming

BY M. M. HANSFORD

**You Can Plan Your Whole Show From These Complete Programs Built Around the Big Features As Shown on Broadway—"Behind the Door" One of the Outstanding Pictures of the Season**

prevalent in pictures, and if they keep up, this reviewer will probably like them some day.

The wreck scene in the beginning of the picture is one of the best we have ever looked at, although most of it smacks of the studio. *Relyea Anderson* does a good part as the mother, and two children delight the audience. Other members of the cast are *Jack Mulhall*, *Frank Currier*, *Lydia Knott* and *Don Bailey*. The final picture on the program is a Vitagraph comedy, featuring *Jimmy Aubrey* in "Dames and Dentists."

**"SHE LOVES AND SHE LIES"**

**At the Rivoli—Norma Talmadge in Wilkie Collins Story**

Tschaikowsky's famous "1812" is the overture at this house for the week. It is ably played by the orchestra conducted by *Frederick Stahlberg* and *Joseph Littau*. The Rivoli Pictorial contains some beautiful snow strips from Detroit, also from Philadelphia, and a contrasting one is from California, showing a Mack Sennett beauty doing some aquaplaning. Coasting by airplane is another novelty; then there is ski-jumping and a Kinograms shot showing how ships are repaired in a hurry. A "Mutt and Jeff" melodrama comes in here. It bears the sorrowful title of "He Aint Done Right by our Nell," and is the story of how to act in Meller. *Max Manne* adds to the fun by his unique effects from the tympany section.

The feature is a *Norma Talmadge*, "She Loves and She Lies," which is a fearful title for a perfectly innocent and light play. It is from an old Wilkie Collins story, which shows how far back the story hunters are going. The star plays two parts. There is a title in the beginning reading something like "Your impersonations are wonderful," applied to the star, but one's eyes do not bear out the truth of this. Few people have got away with double parts. It is a question whether the double part business has any interest for the average picture fan. He knows in the first place that it is all a joke, and therefore doesn't take anything seriously, and consequently does not get full enjoyment from the picture.

The story is about a girl who makes up her mind to marry a man. She disguises herself (?) and marries him to aid him in a financial crisis. She goes back to her own self as a Greenwich Village artist and meets the man there. After a time he falls in love with his own wife, which might be termed a novelty in some cases. In the cast are *Conway Tearle*, *Octavia Broske*, *Phillips Tead* and *Ida Darling*.

*Alma Doria* sings the aria from Verdi's "Ernani" with her unusual voice and never fails to get the maximum of applause for her splendid work. The comedy is a Christie, "Go West Young Woman," and is about a girl who goes west, but falls asleep on the train and dreams of what might happen to her. She wakes up and finds it entirely something else. The final organ solo is *Grand Marche* by Dubois, played by *Professor Swinnen*.

**"BEHIND THE DOOR"**

**At the Broadway—Ince Feature Is a Thriller**

The Broadway rejoices in a thriller this week. The *Ince* picture, "Behind the Door" is being shown there as the feature. This picture has a mortal theme, the theme of ravished love and a fearful revenge at the last. There is no doubt about this being one of the outstanding pictures of the season. Its story is direct, as is its action, and the cast is made up of experienced actors. The men predominate; it is not a woman picture, although there is a heroine. *Jane Novak* plays this part with just a little too much sluggishness. We would like to see more life in the part. *Hobart Bosworth* and *Wallace Beery* stand out in the supreme moments of the picture.

The story is by *Gouverneur Morris* and it is somewhat unpleasant. A taxidermist enlists in the Great War and is sent as a ship's captain on government business. His young wife, left at home, makes up her mind to follow. She practically stows away. A German submarine sinks the ship, the captain and wife float for hours in an open boat. The submarine, emerging, sees them, and the wife is taken aboard, the husband being pushed back. He swims to the boat and threatens to "skin the captain alive" if he ever catches him. The story turns out just that way, and the submarine captain becomes the captive of the former navigator. The latter carries out his design, ties the man to a shower-bath rigging and skins him, regretting only that he died before the operation was ended. This, of course, is not a picture for children, or even young people. It requires quite some nerve to go through with it. But it is worth seeing as a record for pictures. It marks quite a step. *Hobart Bosworth* does the lead with the authority of long study. It is a great part. The scene between the two men, captor and captive, is a wonderful piece of work, while the climax is probably one of the most thrilling things in pictures. The fight in the beginning is much too long; most fights are

The rest of the Broadway pro-

gram consists of "Her Soldier Boy" overture, the usual Topical Review, *Snub Pollard* in a Pathe comedy, a Mentor scenic and the final appearance of the "Parisian Fashion Frolic."

**"A DAUGHTER OF TWO WORLDS"**

**At the Strand—Norma Talmadge in Interesting Picture**

The Strand program evidently went wrong on Sunday afternoon, the orchestra playing a very short selection from "Martha," whereas the *Dance of the Hours*, from "Gioconda," was billed. Also a duet, *Excelsior*, to be sung by *Redferne Hollinshead* and *Malcolm McEachern*, was omitted. The latter singer sang Squire's *Chip of the Old Block*. At the horn solo in "Martha" the curtains parted and a mountain view was disclosed, after which an old-world Pathe-Color was shown and the orchestra went into the regular picture program.

Some pictures recently brought to this country showing the sinking of merchantmen by a German submarine are being run at the Strand this week. One or two of the strips are fairly good pictures, but the conditions under which they were taken crop out in the presentation and some of it is not quite satisfactory. The organ improvised for these. They have made an impression on Broadway and border just a little on the gruesome.

The feature is from the First National and brings a star new to the Strand in the person of *Norma Talmadge*. The play is "A Daughter of Two Worlds," and depicts the adventures of a girl who is wrongly accused of forgery, is allowed to go on bail and then enters the home of a school chum, where she gets into the social set and plays with a few hearts.

The picture is very interesting and shows the star at about her best. There is some pretty good photographing here and there of the impressionistic type. This sort of act is used when the star is to be shown at her prettiest. Probably Griffith started it, I don't know, but it certainly adds nothing whatever to a picture. As a matter of fact, it bothers one. I do not think the dressing and general ensemble of this picture comes up to the standard set by the star in older plays. However, there is very little lagging in action and the locations, evidently on the banks of the Hudson, are very good. In the cast are noticed *Frank Sheridan*, *Ned Radcliff*, *Virginia Lee*, *Jack Crosby*, *Ned Burton* and *Millicent* and *Winifred Harris*.

After the feature, *Eva Leoni*, a coloratura soprano, sang *Spring Voices*, by Strauss, and seemed to please. Then came a very funny *Harold Lloyd* comedy, "From Hand to Mouth," showing the trials of a man, a small girl and a dog trying to answer the question, "When do we eat?" The opening shots are particularly good in this comedy, and a darling little girl, who looks very much like *Rosemary Carr*, helps in the fun. The closing organ solo is the *Military Polonaise*, by Chopin, played by *Ralph Brigham*.

(Continued on page 81)

## "BLIND HUSBANDS" At the Academy—Popular Jewel Special Presented

Victor Despomnier, organist at the Academy, starts off the first half bill with a selection from Meyerbeer's "Huguenots," and this leads into a medley of the popular tunes from "Katinka," played by the orchestra under David Mendoza. The Fox News gives all important current events, and then a "Mutt and Jeff" cartoon cuts in with "For Better or Verse."

Directly opposed to such light fun is the first big feature, "Blind Husbands," a Jewel Special. This picture ran at the Capitol and interested Broadway fans daily at that house for a week. It has been reviewed in these pages and there is little more to be said, except that it is a money-maker. Its rather unusual story and the fact that it was written and directed by Eric Stroheim, who, also acts the leading part, all tend to give it much prestige over other pictures of the same grade.

Following this feature comes a Pathe comedy, "The Red Hot Tentots," a second symphonic selection, the "Sakuntala" overture by Goldmark, and another feature in "Brothers Divided," with Frank Keenan, complete the first show. The bill for the second half begins with *To a Wild Rose* by the organ, then a travelog, "Slipping into Society," the Fox News, Gladys Brockwell in "Flames of the Flesh," a Merit comedy, "Gee Whiz," Pearl White in the 11th episode of "The Black Secret,"

Evelyn Martin is Guy Empey's leading woman in "The Undercurrent," the first of a series of pictures by Empey to be released by Select.

and H. B. Warner in "Haunting Shadows." The orchestral musical numbers remain the same.

## "WHEN THE CLOUDS ROLL BY" At the Rialto—Fairbanks Moves Down Street from Rivoli

Rienzi is the overture for the week at the Rialto, conducted alternately by Hugo Riesenfeld and Lion Vandenberg. This is followed by the Rialto Magazine, starting off with a "Mummers" parade in Philadelphia. The orchestra used "Spirit of Pageantry" for this scene. Then came winter sports in Norway, ice boats at Red Bank, N. J., the wreck of an oil steamer and an exhibition of a new fire extinguisher in Augusta, Me. There is a Cat Show, "Pigs in Pigs" in Chicago, a fete in Bohemia, snow plows and the closing shot being of border cavalry at drill at Fort Bliss, Tex. Following the news comes *Greek Evans* in Lohr's "Rose of My Heart."

The feature picture is Douglas Fairbanks in "When the Clouds Roll By," which has just finished a most successful run at the Rivoli. This picture has proved to be one of the best drawing ventures since the early days of this star. Both theaters have been packed, and this has been true at matinees as well as evenings.

The comedy position is held by Harold Lloyd in "From Hand to Mouth," a very funny take-off on the eating question. It tickles the crowds. The closing organ solo is a "Finale in E Flat," by Guilman played by John Priest.

## MUSIC AND MUSICIANS

Carl Edouarde used the new *Dardanella* in his current feature program; also "Round the Corner," Geehl's *Souvenir*, Merikante's *Romance*, *The Dove*, Gounod, and a short passage from "Zaza." In the Lloyd comedy we heard *Hullo, Home, Nobody Knows, Jazzin the Blues Away*, and *I'll Always Be Waiting for You*.

Ralph Brigham played Roland Diggle's *Legende Romantique*, for organ, during the feature, and Herbert Sisson used the *Cantile*, by Faulkes, in a quiet scene.

Wesley Ray Burroughs, writing in "The Diapason," says that Friml's

*Melodiè* is a dramatic composition. Broadway organists will wonder just what he means. The composition is romantic in the last degree and is usually played for love scenes. If Burroughs means that a love scene works up to the dramatic at the kiss, then we suppose he is right; but our widest experience has never dubbed a love scene dramatic. Dramatic music is more or less declamatory.

Harry Edison, the genial tympanist of the Rialto orchestra, is rejoicing in a new set of drums just received from Chicago. Many musicians do not know that the best skin for these instruments is obtained from the epizootus reptile, inhabiting the sluggish rivers in Florida. The present set of drums is now undergoing long rehearsals, ranging from Mack Sennett comedies to Wagner operas. Edison takes the position formerly occupied by Frank Wolf.

Frank Johnson sings *On the Road to Mandalay*, by Oley Speaks, in the new Wayburn Revue "Song Scenes" at the Capitol this week. The popularity of this song was at once noticed from the fact that everybody hummed the chorus with the singer.

Nat Finston used Elgar's first *Pomp and Circumstance* march for a ship scene in the Capitol News.

George Crook improvised on "Old Oaken Bucket" in the feature at the scene by the well. He also used D'Evy's *Nocturnette* at title "The night of the wedding," and Gillette's *From the South*.

Max Manne, tympanist of the Rivoli orchestra, has been vacating at Lakewood for several weeks. Manne, the best known player of comedies and "Mutt and Jeff" cartoons on Broadway, gave up his vacation last summer to help Fox make the celebrated "Sound Your A," which furnished so much fun for Rivoli patrons last September. His place for two weeks has been filled by Gladstone, the bass drummer.

Some of these days the directors of pictures are going to be careful about their locations. Just now it seems to be a rule to follow the easiest way. In that super-picture, "The Miracle Man," there is a slight inconsistency in the layout. In the original play, we believe, the little village of Fairhope was located somewhere upstate or in the valleys of a neighboring state. This would have been a few hours' journey by motor. In the picture we have "New York's Chinatown," according to the title, and

later we have Tom Burke arriving at Santa Monica, California, by automobile, which, to say the least, is some run for the morning. Patrons of picture houses are certainly sharp enough to see that such a magnificent location, with ocean and everything, is stretching the thing quite far. I admit it is nice to the eye, but it is flying far from the truth. More than mere scenery is demanded by the critical viewer of pictures.

When all is said, there is probably less real hokum, in "The Miracle Man" than any of the other big pictures. It is almost the pure stuff. The shot that has been most criticized is the scene of the miracle, where the element of comedy is introduced in the staring fat boy and another character, who drops a cigarette from his open mouth. This has been pronounced a mistake. The reason given is that it takes away from the most beautiful and impressive scene in the picture. It does seem rather odd that the director should have deliberately tried to raise a laugh right in the most wonderful scene in the whole thing. However, he may have had his own private reasons for this. We owe George Loane Tucker a lot and can forgive much.

In the latest *Norma Talmadge* picture, "A Woman of Two Worlds," we have with us again the priest episode in the condemned man's cell. The religious element in later picture making has been almost eliminated, but here we have it once more in its worst form. It is to be hoped that this will not continue, because praying for the man about to be electrocuted, like praying in graveyards in the moonlight, is mighty cheap stuff to put into pictures intended for Broadway patrons. We have grown out of it.

To many of *Norma Talmadge's* worshippers will come a sort of shock to see her surrounded by strange actors. All or most of them have been seen before, but we miss her usual leading man. E. J. Radcliff, who played the lead in the Roosevelt picture, does a good part in this, and also Frank Sheridan, who plays the father. And there is a young lady, Virginia Lee, who is mighty winsome. She has a Dorothy Gish mouth, which works on the same set of springs that furnish the power for Dorothy's famous and expressive mouth. Virginia Lee is fine, bright, pretty, and she plays a worthy chum to *Norma Talmadge*.



Harry Morey's role in "Beauty Proof" (Vitagraph), calls upon him for a few Houdini feats.



Evidently Thin Lingerie also figures in "Thin Ice" (Vitagraph), which has Corinne Griffith as star.

## LITTLE TRIPS TO LOS ANGELES STUDIOS—By Barrymore



Charles Ray was the hero of a fire in Los Angeles the other day that threatened destruction to the home of Rob Wagner, the magazine writer. Mr. and Mrs. Ray were the guests of the Wagners for the evening when a mysterious blaze broke out in the roof of the latter's home. Before the spread of the fire was checked a loss of personal effects valued at \$1,500 was suffered.

Jack Dempsey, champion heavy-weight pugilist, has begun his work as star in a fifteen episode serial. He has leased the residence in Los Angeles formerly occupied by Fannie Ward.

Bert Lytell will play the reformed crook in a new version of "Alias Jimmy Valentine," which is to be made by Metro.

The Famous Players-Lasky company have paid a signal honor to William D. Taylor, who is one of the best known and most artistic directors in the company, by signing him to a new long-term contract with the announcement that hereafter all his output is to be labeled "William D. Taylor Productions." These are to be trade-marked and given the same prominence that now is given to the productions of Cecil B. de Mille.

The leading school for photoplay writers on the Pacific coast has enlarged its staff of experts who act in an advisory capacity. Among these specially chosen experts are Cecil B. de Mille, director-general of Famous Players-Lasky; Rob Wagner, the Saturday Evening Post writer; Frank Lloyd and Clarence Badger, Goldwyn directors, and George Beban, the character actor.

William Stowell, the Universal actor, who was killed in a South American railroad wreck, left an estate of \$17,000, which an aunt in Chicago will inherit.

Dorothy Dalton has made a pronounced hit in the chief role of "Aphrodite," the spectacular stage production now showing in New York. "Aphrodite" is to be filmed by the Famous Players-Lasky company with Miss Dalton probably featured.

The latest producer to take Bol-

shevism as a theme for a picture-play is Jesse D. Hampton. Henry B. Warner is the star of the picture and he will be directed as usual by Henry King. In this case the story revolves around the so-called "pavlor Bolsheviks" and has to do with their supposed influence in spreading the doctrines of the dominant Russians in America. The title of the picture is not yet announced.

Chester Conklin, the comedian, wouldn't need to worry if the business of making pictures should cease for any reason. Conklin has a large ranch in the Mojave region in California, and among its thriving assets are more than four hundred plump turkey gobblers. This number he proposes to increase during the coming year to more than one thousand.

Dorothy Phillips has deserted the Universal company, and a lawsuit over her services is said to be impending.

"The Luck of Geraldine Laird," Bessie Barriscale's latest photodrama, has just been completed. It was directed by Edward Scloman.

At a benefit entertainment given in a California theater under the auspices of a parent-teacher association, the principal film exhibited was "Over the Garden Wall," with Bessie Love. It was chosen because of its unimpeachable character as a beneficial picture to show to children. Miss Love was highly pleased with the compliment and would have accepted an invitation to be present personally if by a mischance the invitation had not gone astray until it was too late.

The extent to which the South has figured in recent news of screen actresses who are prominently in the foreground is quite remarkable. Mary Miles Minter and Leatrice Joy are from Louisiana, Lois Wilson from Alabama, Fritzi Brunette from Georgia, Kathleen Clifford and Eleanor Fair from Virginia. Dorothy Phillips and Miriam Copper from Maryland, Corinne Griffith and Francis Billington from Texas, and Jane Novak from Missouri.

The theme of the serial now being made by the Frohman Amusement company, with Ruth Clifford and Jack Sherrill as co-stars, is a supposed unknown element or energy which might be employed by enemies

of society to imperil this planet if misused. This energy gives the title, "The Invisible Ray."

Margarita Fisher is concluding her contract with the American Company and is to make a round-the-world tour with a U. S. Government cinema expedition. Miss Fisher will star in the pictures taken on this trip.

"The Spoilers," which was produced by Selig more than eight years ago from the Alaskan classic by Rex Beach, is still showing to heavy business.

"The Right of Way," Sir Gilbert Parker's famous story, is finally ready for the screen after twelve weeks of work.

In "The Strange Boarder," which director Clarence Badger has just completed for the Goldwyn company with Will Rogers as the star, appears Lionel Belmore, a veteran of the stage, who played with Henry Irving for fifteen years.

Bryant Washburn's next screen comedy will be called "Where Julia Rules."

Charles Barton, 14-year-old actor, who became widely known as the featured player of Morosco's productions of "The Dummy" and "Young America" in Los Angeles and in engagements at the Alcazar, San Francisco, and the Fulton, Oakland, is playing the juvenile lead in Maurice Tourneur's film comedy, "The County Fair."

Considerable mystery surrounds the organization of a new company that has been formed to put on one of the largest special productions of the year. All that is known is that an all-star cast is to be engaged, that Colin Campbell will direct its artistic destinies and the stately Kathleen Kirkham is to have a leading role. Other details are not yet forthcoming.

William Allen White, the novelist, arrived in Los Angeles on December 8 to cooperate in the filming of several of his novels. Mr. White is one of the novelists in Benjamin B. Hampton's author-publisher-producer combine, with Zane Grey, Stewart Edward White, Emerson Hough, Winston Churchill and other literary celebrities. He will assist Mr. Hampton in filming "A Certain Rich Man" and a number of his works which have not already been produced. Another producer, Allan Dwan, is making Mr. White's "In the Heart of a Fool."

## Winifred Dunn to Write Society Play

Winifred Dunn, author, playwright, scenarioist, adaptor and editor of many photoplays, whose last picture, "The Red Viper," scored a record breaking success, is to write a six-reel society play for the Tyrad Pictures, for which General Director Jacques Tyrol has engaged one of the most prominent and best known screen stars to play the leading role. The studio work will begin, it is announced, the first week in January.

Miss Dunn's first efforts in the literary field were done without the knowledge of her family and several of her clever little stories were published under a nom de plume. About six years ago, when still in her teens, she turned her attention to the screen, studying its different angles with the concentration characteristic of her, with the result that her first scenario met with instant success. It was in the Chicago studio of Col. Wm. N. Selig that she made her study of pictures in the making and where many of her first photoplays were transferred from paper to film, still, however, under her nom de plume.

The success Miss Dunn has attained is due, probably more than anything else, to her kindly, simple, direct and withal analytical outlook on life. Her stories, every one different in theme, still bear evidence of her masterly handling, her keen sense of the dramatic and quaint humor. Contrary to most screen workers, she shuns the limelight and flees from publicity, and this quality is, perhaps, paradoxically, the real secret of her success.

## Rothacker Scenics

The "Rothacker" Outdoors" releases for the year will include action-scenics from the furthestmost corners of the globe. Among the earlier releases will be "Goat Getting," "Lamping the Laplanders," "The Spell of the Game-Clan," "The Rhines of the Raftsmen," "A Little Bit of Heaven," "The Wonder-lusters," "The City Chap's Chant," and "Where the Spray Meets the Bc w."

In the Chicago laboratory of the Rothacker Film Mfg. Co. the technical experts took up the work where the venturesome cameramen and directors left off.

## FIRST SHOWINGS BY WIRE SUMMARY OF LAST TWO WEEKS

Back to God's Country, First Nat'l (East)

Broken Melody, Select (East)

Feud, Fox (East)

Forbidden, Univ. (East)

Golden Shower, Vita. (East)

Greatest Question, First Nat'l (East)

Heart of Juanita, Robt'n-Cole (East)

In Old Kentucky, First Nat'l (East)

Joyous Liar, Hodkin (East)

Lord Loves the Irish, Hodkin (Central)

Miracle of Love, Param-Art (East)

Out Yonder, Select (East)

Red Hot Dollars, Param-Art (East)

Right to Lie, Pathe (East)

Twelve-Ten, Republic (East)

Web of Chance, Fox (East)

When the Clouds Roll By, Un't'd Artists (East)

Good—"Unusually fine picture." "Cast good." "Entertaining story of the North." (West) Good—"Story of the North well written."

Fair—"O'Brien beginning to draw." "Story ordinary." (Central) Good—"Very good play." "Well cast." "Splendidly acted."

Good—"Very exciting." "Story held interest." "Good work, as usual, by Mix." "Different from most Mix stories."

Good—"Mrs. Chaplin draws well." "Nice light comedy picture."

Good—"Gladys Leslie always takes."

Good—"Usual Griffith excellence." "Gish good." "Story somewhat forced."

Fair—"Nothing unusual."

Good—"Old play filmed well." "Stewart popular." "Full of thrills."

Good—"Good light comedy." "Well done."

Good—"Kerrigan has a certain following." "Attractive title." "Fairly good story."

Fair—"Typical Cosmo Hamilton story." "Story not convincing." "Lucy Cotton beautiful."

Good—"Just fair story." "Picture well done."

Good—"Ray very popular." "Good story and cast."

Good—"A picture worth seeing." "Crowded with action." "Cassinelli's beauty a draw."

Good—"Exciting story." "Doro very popular."

Fair—"Good picture." "Star has little drawing power."

Good—"Regular Fairbanks film." "Better than last Fairbanks picture."

## SUPERIOR BRAINS

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## INVESTIGATE

We do not ask you to do anything but investigate. We do not expect to convince you now, nor do we attempt to convince you by this advertisement. What we do expect to do, however, is to interest the man who is alive to real business facts, send for particulars—it means money to you.

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